

A PRACTICAL NEW
GRAMMAR,
WITH

Exercises of Bad English;

OR, AN
EASY GUIDE

To SPEAKING and WRITING the

ENGLISH LANGUAGE

PROPERLY and CORRECTLY.

CONTAINING,

- I. ORTHOGRAPHY; or True Spelling, which treats of the Sounds and Uses of the several Letters in all Positions; of the Division of Words into Syllables, and the Use of Points.
- II. PROSODY; or the Art of Pronouncing Syllables in Words truly, with Tables of Words properly accented.
- III. ETYMOLOGY; or the Kinds of Words, which explains the several Parts of Speech; their Derivations and different Endings; Change and Likeness to one another.
- IV. SYNTAX; or Construction, which teaches how to connect Words aright in a Sentence, or Sentences together.

To which is added, a Curious and Useful

APPENDIX

A NEW EDITION, CORRECTED and IMPROVED.

By A. FISHER.

LEEDS:

Printed for JOHN BINNS.



T
cou
—
M
Se
tru
fro

con
i. e
sta
Gr
fer
are
the
mu
in
con
To
Jur

THE
P R E F A C E.

THE Method of conveying, denoting, or expressing the Ideas of one Person to another, in Discourse or Writing, is universally called LANGUAGE. — And the Art of doing the same by Rule, or in the Manner the best Speakers and Writers express their Sentiments, is every where called Grammar: which is truly accounted the Basis of Literature, being the Source from which all the other Sciences proceed.

THE Parts of Speech, or Kinds of Words which constitute any one Language, are the same in all others, i. e. whatever Words are Names, or Noun-Substantives, Verbs, &c. in English, are the same in Greek, Latin, French, &c. though expressed by different Terms; also some general Rules of Grammar are universally applied to all Tongues. A Person, therefore, who understands English grammatically, must be allowed to have a good Notion of Grammar in general, i. e. that of every other Nation, and consequently, if he endeavour to learn any other Tongue, will, from this Analogy, find his Progress surprisngly facilitated. On the other Hand, the

Man who speaks and writes English by Rote only, or through Custom, from being his Mother Tongue, cannot be supposed to have any reflex Notions, or reasonable Assurance that he does it, either with Propriety or Elegance: But by acting at Random only, must needs be frequently making Solecisms, false Concord, and betraying his Ignorance upon the most trivial Occasions; also, by being unacquainted with Grammar, or unable to express himself properly, he must of Course be a Stranger to the Beauties of Languages, the Ease, Elegance of Stile, &c.

THAT the English Language is as copious, significant, and harmonious as any other in the World, none pretend to dispute: Therefore to argue, or even to imagine, it contains not so much intrinsic Value, Excellence, &c. as to admit of Order, Uniformity, and Concord, to which Rules may be adapted, would be highly absurd and ridiculous; since without these Properties, no Language can be perfect and intelligible.

IF therefore the Method be allowed to be clear, the Plan well laid, and duly executed, this Book can need no other Recommendation than its own general and extensive Use.

How far I have followed these necessary Principles, is left to the Decision of all candid and judicious Readers; for I shall not run into that ungenerous, though common Fashion, of raising the Reputation of my own Book, at the Expence of my Brethren, on the Subject; or start Objections to others for my own Advantage. But, on the contrary, am ready to allow, that, by how much more soever we are indebted to the ingenious Contriver of any new Scheme for the Public Advantage, than to him who only improves upon

PREFACE.

v

upon it; by so much ought I to be content with the least Share of Public Thanks, and the greatest of it's Blame if this Grammar, as the last, be not equal or preferable to the best yet published. Only,

As this contains a larger Syntax, with Exercises of Bad English, and some other Praxises, and Peculiarities entirely new, (mentioned in the Method of Teaching) never any Thing of the same Nature appearing in an English Grammar before, I run the Risk of Singularity; Therefore in these, as well as in all other Points, wholly relying on the Merit of the Work, I refer it entirely to the impartial Judgment of the Public; and hope judicious Comparisons with other Grammars will be the only Means of recommending This.

It is a frequent, nay almost a general received Notion, that without learning Latin or other Languages, we cannot arrive at a thorough Knowledge of English.

In answer to which, I beg Leave to observe, that the Reason why those among us, who have learned Latin, &c. are greater Adepts in our own Language than those who have learned English at Random, or ingrammatically, is entirely from the Knowledge of Grammar in general; which they acquire by learning such or such Languages by it: For though every Language has its peculiar Properties or Idioms, the Nature of Grammar is, in a great Measure, the same in all Tongues, as before observed.

If to be master of any Language, so as to write it with Propriety and Exactness, is to understand it grammatically; it must certainly be a nearer or more concise Way to the Perfection of ours, to learn the English Grammar itself, than to go about to learn the

Latin one, &c. merely to come at the Knowledge of our own from the Nature of theirs.

My principal Design in compiling this Grammar, entitled A Practical New Grammar, with Exercifes of Bad English, &c. was to render, in as easy a Manner as possible, a perfect and critical Knowledge of our Mother Tongue, attainable to every Person of common Capacity, without the Help of any other Language, and that in a short Time: In the Prosecution of which, though I have adhered strictly to my first general Plan, i. e. that of compleating the English Scholar, and have had the Pleasure of finding the former Editions well received by the Public, I have, through longer Practice in Teaching, more nice Observations on the Language, its Idioms, &c. judged it necessary to make several considerable Alterations and Amendments, and have added a new Chapter of RHETORICAL TROPES and FIGURES in this Impression; all which, I presume, will be found useful, and greatly contribute to facilitate the Completion of an English Education.

I, for my Part, have the Satisfaction to be assured, by Experience, that any Person of a tolerable Capacity, may, in a short time, be taught to write ENGLISH independent of the Knowledge of any other Tongue, and that as properly and correctly as if for the PRESS: Yet notwithstanding the Pains many Writers have taken towards speaking and writing our Language aright, with what Improvements Grammarians in a long Succession have made upon one another, Grammar is still so frequently taught, or but pretended to, by Masters, who are either ignorant of it themselves, or, at best, (and to which I would rather ascribe it) never get the Art of teaching it to any Advantage to the Scholar; that (like all other good Things prostituted to mean Purposes, or on
frivolous

PREFACE.

vii

frivolous Occasions) it is so far denied the great Reputation and Esteem due to the genuine Excellency of it, that it is become almost ridiculous to profess it; and as no Pains ought to be spared in forwarding a Science of such general and extensive Use, a right and infallible Way of Teaching (could it be prescribed) would not by any Means be superfluous: I have therefore annexed the following compendious Method, which I have used with uncommon Success for some Years past, and humbly recommend the same, and the Book in general, to the Consideration of all those Gentlemen, &c. who are honoured with the Care and Education of Youth, as well as to the Perusal of such Young Ladies and others as are desirous of improving themselves, at their leisure Hours, in Spelling and Reading.

March 2, 1779.

William Dodd.

Warkew Head

Jan^y 26. 1860

A PRACTICAL

A PRACTICAL METHOD

OF

TEACHING ENGLISH GRAMMATICALLY.

ORTHOGRAPHY consisting of Sounds, the Variation of Sounds, Rules and Remarks, calculated to capacitate and forward a Child in Spelling and Reading, should consequently be inculcated in the Course of his learning to read; to which End I have attempted to lay down Orthography in a regular and practical System, in a plain easy *Spelling-Book*, entitled, *The New English Tutor*, 'or *Modern Preceptor*; which must necessarily throw a greater Light upon the *orthographical* Part of our Language, than my *Exercises of Bad English* first did upon the *syntactical*, and be as generally approved of and practised. But to those who have been learned to read in the old, tedious, random Way, I would advise that Orthography be taught in the following Manner, which is best adapted to the Conceptions of Youth.

After the Scholars know their Letters, ground them well in their Monosyllables, with the soft and hard Sounds of *c* and *g*, and in what Positions they are so and so, (*see p. 17, 19*) in the Use of *e* silent, and when it is so, (*see p. 7*) to sound *ph* as one single Character *f*; to thiz *th* through the Teeth, like the Greek Θ *Theta*; and in like Manner, with *ch*, *th*, *sh*, and *wh*; this they will soon learn from Word of Mouth by frequent Repetitions. When they are advanced to Words of more Syllables, let them be used to a distinct Pronunciation of each Syllable, with a careful Observation of the Letters that compose it, and to prove their Division by Rule.

Though

Though Orthography be a very material Part of Grammar; yet, as a Multiplicity of Rules are more apt to puzzle and confuse, than instruct and advance young Scholars, Learners should not be troubled with Exceptions to general ones: But concluding them grounded by Custom in the above, with the Addition of a few more of the most material Observations, such as *ci*, *fi*, and *ti* (*see p. 32, 52*) the Use of the *double Accent*, &c. I would excuse a more critical and thorough Repetition, till frequent Exercise in Spelling the Tables by Art, &c. has made them Masters of natural Sounds and common Words; after which they will be better able to remember Rules, and their numerous Exceptions, with less Difficulty.

When they can read pretty tolerably, they should be accustomed to the true Use of *Stops* and *Marks*; as the Proportion of Time peculiar to each Stop, together with proper Cadence and Emphasis, divide the Sentences, and thereby render what they read intelligible and harmonious.

Then, as explaining and inculcating Rules by Example, must needs be the easiest and most effectual Way, I would recommend the following Table of Words, with the Method of proving them, as a Praxis for Orthography, seeing they consist of such Letters as vary in their Uses and Sounds, according to the different Positions, (*see p. 53.*) After this they should be employed for some Time in writing the Words down, whilst the Master* or one of the Scholars

* Whoever reads, should observe to pronounce distinctly, without losing the Sound of one single Letter, except such as ought to be silent; and to divide regularly in pronouncing.

Scholars read a Paragraph from the Spectator, Newspaper, &c. and let all who are appointed to write, copy from his Reading; then, to create an Emulation, compare their Pieces, and place the Scholars according to the Desert of their Performances.

Let the Master write down all their mis-spelt Words right in their Writing-Books, to be got by Art before they leave them; and withal, make each Scholar write his own into a Pocket-Book kept for that Purpose. Thus, in a short Time, a great Reduction of their false Spelling may be expected, especially if the Master insist upon their Care in the Perusal of those inserted in their Lists, and make a second mis-spelling of the same Words a great Fault.

As for PROSODY, I believe it will be found the most speedy and effectual Way to a right accenting of Words, to make them pronounce, with a due Regard to *Accents*, where they are marked properly, (as in the following Tables) which will both ground them in their Spelling, and accustom them to a right Pronunciation.—This is the only Method that can be taken with any Success, till they understand Etymology, or the Nature and Kinds of Words, on which all other Rules in Prosody depend.

ETYMOLOGY is next to be run over in its most material Points, *i. e.* such as are most essential in describing what Part of Speech each Word particularly belongs. Many a poor Scholar has been bewildered and lost in your long and tedious Etymologies; to prevent which I would recommend this short, but, as I think, pertinent Abstract, with a Praxis to exemplify and prove the same, &c. [*see p. 100.*] But I would

would advise, that Scholars be not puzzled with the different Kinds of Particles till they have first got the *Names, Qualities, Relative Names, and Verbs*, after which nothing will remain upon Hand but the *Particles*, which, I believe, may be soonest distinguished from one another by the following Method.

Make the Scholars write them down in their respective Pocket-Books, as under Adverbs, (*see p. 89*) *now, to-day, already, before, yesterday, heretofore, long since, &c.* All the Adverbs, without Distinction of *Time, Number, Place, &c.* and so with the *Conjunctions, Prepositions, and Interjections*. Thus a Scholar having them all in a little Space under his Eye, may soon be made acquainted with the Nature and Properties of each.

Among many Masters who pretend to teach Grammar, I know Etymology is either entirely neglected, or, above every other Part, taught to little Purpose, though that on which all others in a great Measure depend; and, in my Opinion, so very essential to polite Writing, that I cannot think any one qualified to speak, write, or compose with a happy Propriety, a Clearness and Comprehensiveness of Expression, who has not a thorough Knowledge of, and pays not a proper Regard to it.

In learning *Latin*, making Exercises from false Concord is reckoned the most expedient Method to a thorough Knowledge of Syntax; and though our Language is less tedious and difficult in this Part than the Latin, having few Genders, Cases, Times, &c. yet, I think, *Exercises of Bad English*, under the few Rules we have, after the Manner of *Clark's* or *Bailey's Examples for the Latin Tongue*, must needs be
alto-

altogether as requisite to a critical Knowledge of our own. To which End, I have laid down the following Exercises (*see p. 121.*)

As I have never observed this Method, recommended or prescribed by others, I shall be glad if it possesses the Merit to be improved upon: This, I believe, I may venture to say in its Vindication, that any thinking Person must allow it to be necessary who will only observe how often the syntactical Part of our Language suffers from many People of all Ranks, both in Speaking and Writing; and that by a long Familiarity, Custom, the grand Establisher of all Things, has rendered false Concord so natural to us, that it is impossible for any one to speak and write correctly, who is unacquainted with Syntax, or has not learned the Language in a grammatical Way.

A NEW



William Dodd
Jan 1800

A NEW
GRAMMAR,
OF
THE ENGLISH LANGUAGE,
WITH
EXERCISES OF BAD ENGLISH.

Q. WHAT is *Grammar*?

A. Grammar is the Art of expressing the Relation of Things in Construction; with due Accent in Speaking, and Orthography in Writing, according to the Custom of those whose Language we learn.

Q. What do you learn Grammar for?

A. To speak and write properly and correctly by Rule.

Q. What does Grammar treat of?

A. Letters, Syllables, Words, and Sentences.

A

Of

Of ENGLISH GRAMMAR *in particular.*

Q. Into how many Parts is Grammar divided?

A. Four; (which will be treated of in the following Order in this Book.)

1. ORTHOGRAPHY.
2. PROSODY.
3. ETYMOLOGY.
4. SYNTAX, or SYNTAXIS.

I. What is Orthography?

A. The Art of true Spelling, which teaches to write every Word with proper Letters; but as concerned in Pronunciation, it shews how to give the due Sound of them; and for that it is called Orthoepey.

Q. How do you explain the Difference between Orthography and Orthoepey.

A. The Difference is, that Orthography relates to the true Writing of Words; as we must write Bishop, not Bushop.

And Orthoepey to the true pronouncing of them, as we must pronounce Servant, not Sarvant.

II. What is Prosody?

A. Prosody is that Part of Grammar which shews how to mark or to pronounce Syllables in Words, according to the true Accent and Quantity.

III. What is Etymology?

A. Etymology treats of the several Kinds of Words (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another.

IV. What is Syntax, or Syntaxis?

A. Syntax teaches the proper Disposition and Connexion of Words in a Sentence, or Sentences together.

OF



William Lodd

OF
ORTHOGRAPHY:
OR
TRUE SPELLING.

PART I.

CHAPTER I.

Q. WHAT *is a Letter?*

A. A Letter is a Mark or Character, denoting a simple, uncompounded, peculiar Sound.

Q. *How is the complete Set of Letters called by the Learned?*

A. The Alphabet.

Q. *What do you mean by the Alphabet?*

A. Alphabet is a Word made up of the Names of the two first *Greek* Letters, namely, *Alpha* and *Beta*, answering to our *A*, and *B*, whereby is meant, the whole Number of our twenty-six *English* Letters; as when a Boy is in his *A*, *B*, *C*, &c.

A 2

The

THE ALPHABET.

Roman.	Italic.	English.	Sound of each Letter.
A a	A a	A a	a
B b	B b	B b	bee
C c	C c	C c	fee
D d	D d	D d	dec
E e	E e	E e	e
F f	F f	F f	eff
G g	G g	G g	gee
H h	H h	H h	atch
I i	I i	I i	i
J j	J j	J j	jay
K k	K k	K k	kay
L l	L l	L l	ell
M m	M m	M m	em
N n	N n	N n	en
O o	O o	O o	o
P p	P p	P p	pee
Q q	Q q	Q q	ku
R r	R r	R r	ar
S s	S s	S s	efs
T t	T t	T t	tee
V v	V v	V v	vee
U u	U u	U u	u
W w	W w	W w	double u
X x	X x	X x	eks
Y y	Y y	Y y	wi
Z z	Z z	Z z	zed, or ze

Q. How are these Letters divided?

A. Into Vowels and Consonants.

CHAP.

CHAP. II.

Of the VOWELS.

Q. **W**HAT is a Vowel?

A. A Vowel is a Letter, which, without the Help of any other Letter joined to it, doth by itself denote a perfect Sound, and often alone makes a perfect Syllable; as A, I, O, &c.

Q. How many Vowels are there?

A. Five; *a, e, i, o, u*, and *y* when it follows a Consonant, which is only a different Character for *i*, being either sounded like it, as in *by, thy*, or like *e*, as in *happy, mercy*, &c.

Q. How many Sounds has a Vowel?

A. Two in general, viz.

1. A LONG SOUND.

When the Syllable ends with a Vowel, either in Monosyllables, or in Words of more Syllables; as, *any, wē, gō nū*; or, as *Nāture, Nēro, Nūtre, Nōble, Nūfance*: And

2. A SHORT SOUND.

When the Syllable ends with a Consonant, either in Monosyllables, or others; as, *Hät, hēt, bīt, rōb, Tūn*; or, as *Bätter, bittē, Bütton*.*

Q. Are there no Exceptions to this general Rule?

A. Yes; in Case of a double Accent, as in *Balance, Banish*, &c. where the *l* and *n*, having each a double Sound, must be supposed as double Letters,

A 3

and

* Any one accustomed to divide by Rule, will never be at a Loss to know at first Sight, where every particular Syllable of the longest Word ends, and whether with a Vowel or Consonant.

and the first Syllable of each of these Words to end with a Consonant; as, *Ba-lance, Banish*.*

2. When *e* final is not founded, but only lengthens the former Vowel; as, *mine, thine*.

Of the Vowel A.

Q. What do you observe of the Letter a?

A. 1. It must be observed, that when *a* is short, *i. e.* when it is in a Syllable that ends with a Consonant as before remarked, it must be founded as in *Hat, Map, Lad, Tab*.

2. It is founded long when it ends a Syllable, and before final *e*; as, *Maker, made*.

3. Before *l* it is pronounced broad, like *au*, or *aw*; as, *talk, walk, Malt, Salt, &c.* except *Alphabet, Allegory, Alamode*; or if *l* be silent; as, *Almonds, Salmon, &c.*

4. It is founded open before *r*; as, *harm, warm, Farm, &c.*

Q. Does a ever lose its Sound?

A. 1. When *a* is the latter Vowel of an improper Diphthong, it loses its Sound; and the former Vowel only is founded, as, *Diamond, Dimon, Flea, Pea, Plea, Sea, Tea, &c.*

2. Most of the proper Names that have *aa*, drop one of them in the Pronunciation; as, *Isaac* (*Izac*) *Balaam*, (*Balam*); except *Ba-al, Ga-al*.

Of the Vowel E.

Q. What have you to observe of this Letter?

A. It is *long* or *short* by the general Rule before noted; and final *e* serves to lengthen the former Vowel

* See the double Accent explained under the first Table of Spelling.

TRUE SPELLING.

7

Vowel in the same Syllable ; as, *are, here, Mire, Sore, Cure* ; except in *come, some, give, live*.*

Q. Is single e then never sounded at the End of Words ?

A. Yes, at the End of some proper Names ; as, Jesh-se, Ca-taf-tro-phe, Geth-se-ma-ne, Eu-ni-ce, Phœ-be, Pe-ne-lo-pe, &c.

Also *e* is sounded long in *he, she, me, we, be, and ye*.

Q. Does final e silent always lengthen the Vowel or Syllable before it ?

A. Final e silent, after two Consonants, doth not lengthen the Syllable ; as, Badge, Wedge, Hinge, Revenge, &c. except strange, change, range, Waste, Haste, Paste, Taste, &c.

Also, *bind, find, Hind, kind, Mind, Rind, &c.* are still sounded long, tho' *e* final be left out ; which formerly used to be set after them.

Q. Does final e ever suffer any Change ?

A. It seems to alter its Situation in some Words, and to sound before l and r in Words with final cre, tre, and le, as Acre, (Aker) Mitre, (Miter) humble, (humbel) &c.

Q. Does s after silent e at the End give any Sound to the e ?

A. If the Words end with be, de, fe, ke, le, me, ne, pe, re, or te, the e remains silent, though s be added ; as,

be

* *E* silent is always to be written after *c* and *g*, when sounded soft, not only at the End, but also in the Middle of Words ; as, Advance—Advancement, Change—Changeable, Place—placed.

be	} in {	bribe — bribes	me	} in {	name — names
de		tide — tides	ne		tune — tunes
fe		fife — fifes	pe		stripe — stripes
ke		lake — lakes	re		share — shares
le		tale — tales	te		fate — fates

Q. Are there no Words which gain a new Syllable by adding s to final e?

A. Yes, such as end in *ce*, *ge*, *se*, and *ze*; as, *Face*—*Faces*, *Stage*—*Stages*, *Horse*—*Horses*, *Affize*—*Affizes*, &c.

Of the Vowel I.

Q. What have you to observe of the Letter i?

A. Besides its being long or short by the general Rule, with other Vowels, it is also long

before { *gh* } as { *high* } | { *ld** } as { *Child*
 { *ght* } as { *fight* } | { *mb* } as { *climb*
 { *gn* } as { *sign* } | { *nd* } as { *kind*

Q. How is i sounded in proper Names ending with *iah*?

A. I is sounded long by the general Rule, as ending the Syllable in proper Names ending with *iah*; as, *Hezekiah*, *Jeremiah*, &c.

Q. How is i sounded before a Vowel in other proper Names?

A. I is sounded short in many other Scripture proper Names; as, *Aziel*, *Eliab*, *Miriam*.

Q. When is i sounded like *ee*?

A. I is sounded like *ee* in *Machine*, (*Masheen*) *Magazine*, (*Magazeen*) *oblige*, (*obleege*) &c. from the French.

Q. Is the Sound of i ever lost?

A. It is; as in, *Piece*, *pierce*, *view*, *Salisbury*, &c. Also in *Medicine*, (*Medcine*) but not in *Medicinal*.

Of

* Except Children, build, guild, and in Words derived from these.

Of the Vowel O.

Q. *What is observable of o?*

A. In some Words of the Plural Number from *Latin*, *o* is sounded long in the last Syllable, before a Consonant; as, *Folios*, *Quartos*, &c. and it is always sounded long before *rn*; as, *Morn*, *born*, *born*, *torn*, *worn*, &c.

Q. *When is o sounded like oo?*

A. When *o* is long, it sounds mostly like *oo*; as in *do*, *doing*, *move*, *prove*.

Q. *In what Words is the Sound of o lost?*

A. *O* is lost in these Words; as, *Coroner*, (*Crowner*) *Feoffee* (*Feffee*) *Nicholas* (*Nichlas*) *Carrion*, (*Carrin*) *Chariot* (*Charrit*.)

Q. *When is o sounded like i?*

A. *O* is commonly, tho' improperly, sounded like *i*, in *Women*, (*Wimen*) *Flagon*, (*Flaggin*).

Q. *When is o sounded like u?*

A. *O* is improperly sounded like *u* in *Attorney*, (*Atturney*) *Compasses*, (*Cumpasses*) *Conduit*, (*Cun-
dit*) *conjure*, (*cunjure*) *Constable*, (*Cunstable*) *Lon-
don*, (*Lundon*) *Monmouth*, (*Munmouth*) *Pommel*, (*Pummel*.)

Q. *When is o silent?*

A. At the End of Words of more Syllables than one; as, *righteous*, *piteous*, *virtuous*, &c.

Of the Vowel U.

Q. *Does u ever change its Sound?*

A. It sometimes doth.

1. Into the Sound of *e*; as in *bury*, (*berry*) *burial*, (*berrial*).

2. Into *i*, as in *busy*, (*bizzy*) *Business*, (*Bizness*).

Q. *What do you observe of u after g?*

A. *U* after *g* is mostly silent; as, *Guest*, *Guilt*, *Plague*, *Rogue*, *Vague*, &c. but it serves to retain the hard Sound of *g*, which without it would be soft.

Q. Does u ever end any English Words?

A. U ends no Words but these five, you, thou, Beau, Lieu, Adieu; the last three of which we have from the French. Instead of final u, we put ew, oue; as, few, due, &c.

Q. Does u always sound long or short, according to the general Rule as other Vowels?

A. No; u, is sounded short in many words ending with ure, after the Letter t; as, Creature, Gesture, Lecture, Picture, Scripture, &c. In all which, and many more, the u in the last Syllable is sounded soft and short, tho' the Words end with e silent; but in all other Positions the u is sounded long or short, according to the general Rule.

Of the Vowel Y.

Q. When is y a Vowel?

A. When it ends a Word or Syllable; as, by, thy, Mercy, many.

Q. What is the Sound of y as a Vowel?

A. The same as i, and it is used at the End of Words instead thereof; for i ends no English Words.

Q. What have you further to observe of y?

A. I. Y final, in Names singular is always changed into ie in the Plural; as, Cry—cries, Enemy—Enemies, Mercy—Mercies; and in the third Person of Verbs; as, marry—married, tarry—tarried, &c.

I. Y is seldom found in the Middle of Words, except in Egypt, Hymn, Rhyme, System, and some others of Greek Origin, and then it is a Vowel; and in English Words before the Termination ing; as, marrying, burying, but before other Terminations we use i not y; as, dutiful, Craftiness, &c.

et it is always retained after a Vowel; as, *Essay*,
Essays, *Attorney*, *Attorneys*, *pray*, *praying*, *Prayer*, &c.

3. When it begins a Syllable it is a Consonant; as,
is, *yonder*, *Yesterday*.

CHAP. III.

Of the DOUBLE VOWELS, called Diphthongs.

Q. **W**HAT is a Diphthong?

A. A Diphthong, or double Vowel, is
the Meeting of two Vowels in the same Syllable.

Q. How many Sorts of Diphthongs or double Vowels
are there?

A. Two; Proper and Improper.

Of the Proper Diphthongs.

Q. What do you mean by a Proper Diphthong?

A. A Proper Diphthong is where both the Vowels
are sounded together; as, *oi*, in *Voice*, *ou* in *House*.

Q. Which are the Proper Diphthongs?

A. The Proper Diphthongs are, *au*, *ei*, *oi*, *oo*,
and *ou*.*

Q. How are they sounded or named?

A. 1. Not separately, as we would spell, but as
we read them in the following Words, viz. *Au-thor*,
ugh-ty, *oil-ed*, *hou-sed*, &c.

2. *Au* usually keeps one and the same Sound;
as in *laud*, *Fraud*, &c. but it loses its sound of *u* in
Hunt, (Ant) *guage* (gage).

3. *Ei*

* *W* and *y* sounded like *u* and *i*, make four Proper Diphthongs more;
aw, *ow*, *ey*, *oy*.

3. *Ei* or *ey* have the mixed or complicated Sound of the two Vowels in *eight* and *Weight*; and in all words derived from these; as, *eighteen*, *Eighty*, *weighty*, &c. yet they generally have the long Sound of *a*; as, *feign*, *Vein*, *Prey*, *they*, &c.

4. *Oi* always keeps its mixed Sound, as *boil*, *toil*, &c. compounded Words excepted.

5. *Oo* is sometimes sounded like *u* short, as in *Blood*, *Flood*, &c. and like *o* long in *Door*, *Floor*. *Oo* both begins and ends a few *English* Words; as, *coo*, *too*, *woo*, *ooze*, *oozed*, *oozy*, &c.

6. *Ou* usually keeps one and the same Sound; as *House*, *Mouse*, but sounds like *u* short in *Couple*, *Trouble*, *Scurge*, *could*, *should*, *would*, &c. and like *o* long in *ought*, *bought*, *fought*, &c.

Q. *Are the Sounds of the proper double Vowels always written with the same Letter?*

A. No: for *ai*, *au*, *oi*, and *ou*, end no *English* Words, except *ou* in the Words *thou*, *you*, but are changed into *ay*, *aw*, *oy*, and *ow*; as in *Day*, *Claw*, *Bay*, *Plow*.

Of the Improper Diphthongs.*

Q. *What do you mean by an Improper Diphthong?*

A. An Improper Diphthong is where the Sound of but one of the two Vowels is heard; as *e* in *People*, &c.

Q. *What are the Improper Diphthongs?*

A. The Improper Diphthongs are, *aa*, *ea*, *co*, *eu*, &c.

* When a proper Diphthong loses its natural Sound, and changes it to any other simple Sound, it ceases to be a Proper and becomes an Improper Diphthong, as having only the Sound of one single Vowel. Double Vowels often occur at the End of Words, when the latter is of no Use at all, but only from the Custom of our Language, which seldom ends a word with any of the Vowels but *e* or *y*; as, *Lie*, *die*, *toe*, *shoe*, *foe*, *true*, *virtue*, *day*, *play*, *lay*, *say*.

ie, oa, æ, (oe) ue, ui, likewise *æ* from the *Latin*, (which is still used in some proper Names) and they are sounded in the Manner following, *viz.*

sounded like

1.	<i>a</i> long in	{	<i>Aaron, Baa-sba, &c.</i>
<i>aa</i>	<i>a</i> short in	{	<i>Isaac, Canaan, &c.</i>
2.	<i>a</i> open <i>u</i>	{	<i>Hearken, Heart, hearty, &c.</i>
<i>ea</i>	<i>e</i> short in	{	<i>Bread, Breast, dead, dealt.</i>
	<i>e</i> long in	{	<i>Beam, deal, retreat.</i>
3.	<i>e</i> short in	{	<i>Jeopardy, Leopard, Leonard.</i>
<i>eo</i>	<i>e</i> long in	{	<i>People, feodatory, feodal</i>
	<i>o</i> long in	{	<i>George, Georgics.</i>
4.	<i>o</i> long in	{	<i>Shew, shewed, shewing, &c.</i>
<i>eu</i>	<i>u</i> long in	{	<i>Dew, Deuce, Pleurisy, Jewel.</i>
<i>or</i>	<i>ou</i> — in	{	<i>Sew, sewed, sewing, &c.</i>
<i>ew</i>			

5. *Ee* always retains its long Sound; as, *Creed, Speed, &c.*

6.	<i>e</i> long in	{	<i>Belief, besiege, Chief, Cashier.</i>
<i>ie*</i>	<i>e</i> long in	{	<i>Pierce, fierce.</i>
7.	<i>o</i> long in	{	<i>Boat, Coat, Goat, Scap.</i>
<i>oa</i>	<i>ai</i> — in	{	<i>Gaol,† (a Prison) Gaoler.</i>
8.	<i>e</i> long in	{	<i>Oeconomy, Phoenix.</i>
<i>oe</i>	<i>o</i> long in	{	<i>Doe, Foe, Sloe, Toe, Woe.</i>
	<i>oo</i> — in	{	<i>Shoe, Shoes.</i>
9.	<i>e</i> short in	{	<i>Guest, Guess, Guerdon, &c.</i>
<i>ue</i>	<i>u</i> long in	{	<i>Accrue, Avenue, ensue.</i>

B

10.

* At the End of Words it is written with *y*; as, *busy, crucify, &c.* and not *busie, crucifie* — Two Vowels coming together, making an improper Diphthong, the latter generally lengthens the former, except in this Diphthong, where the latter takes the Sound, as it sometimes does in the Diphthongs *eu* and *ui*.

† It will be better to write it always *Jail*, as it is sometimes done.

10. } *i* short in { *Biscuit, build, rebuild, &c.*
ui. } *i* long in { *guide, quite, beguile, disguise.*
 } *u* long in { *bruise, recruit, fruit, &c.*

Æ is sounded as *e* long in *Æneas*, and as *e* short in *Ætna*.

Q. Are not the Vowels in these Improper Diphthongs sometimes parted, and made two distinct Syllables?

A. 1. They are parted mostly in compound Words where the next Syllable begins with a Vowel; as, *re-iterate, re-imburse, Pre-amble, &c.*

2. In Words ending with *ed* or *er*; as, *Di-er, Clo-thier, di-ed, &c.*

3. In Hebrew Words; as, *Zo-an, Zo-ar, Gilbo-a.*

4. In Greek Words; as, *Cæsar-e-a, Ide-a.*

5. Words from the Latin; as, *be-atitude, cre-ate, Cre-ator, qui-et, Socie-ty, &c.*

Also in some English Words; as, *Miscre-ant, Venge-ance, Cru-elty, &c.* constituting the greatest Difficulty we have in our Orthography.

Of Triphthongs, or Treble Vowels.

Q. Do more than two Vowels ever meet together in a Syllable?

A. Yes, sometimes three; as, *eau*, in *Beauty*, and called a *Triphthong*, when they make but one Syllable.

Q. How many Triphthongs are used in English?

A. We have adopted seven, and mostly from the French; as, 1. *eau*, in *Beauty*; 2. *ieu*, in *Lieu*; 3. *iew*, in *View*; 4. *uai*, in *Quail*; 5. *nea*, in *Quean*; 6. *uee*, in *Queen*; 7. *eye*, in *Eye*.

Q. How are they sounded?

A. The first three as *u* long: the fourth as *ay*; the fifth and sixth as *e* long; and the seventh as *i* long.

CHAP. IV.

Of the CONSONANTS.

Q. WHAT is a Consonant?

A. A Consonant is a Letter that has not any vocal Sound without adding a Vowel before or after it; as, *b*, which is called *be*; *p*, which is called *pe*.

Q. How many Consonants have we in English?

A. Twenty-one; namely, *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*.*

The first Division of Consonants.

Q. What is the first Division of Consonants?

A. Single and double Consonants.

Q. Which are Double, and which are Single?

A. *x* and *z*, made of *cs* and *ds*, are double Consonants, and all the Rest are single ones.

The second Division of Consonants.

Q. What is the second Division of Consonants?

A. Mutes and Semivowels, or Half Vowels.

Q. What is a Mute?

A. A Mute is a Letter which cannot be distinctly sounded without a Vowel added; such are *b, c, d, g, h, k, p, t, v*.

Q. What is a Half Vowel?

A. A Half Vowel is a Letter which has some imperfect Sound without a Vowel added: Such are, *f, h, l, m, n, r, s, y*; four of which are called Liquids, namely, *l, m, n, r*.

Q. Why are they called Liquids?

A. Because of that easy Motion with which they nimbly glide away after a Mute in the same Syllable,

B 2

ble,

* They are called Consonants from being those Letters that agree with the Vowels in expressing Sounds.

ble, without any Stand; as, *ble*, in Blemish, and *pro*, in probable. ‡

B

Q. *What is observable of b?*

A. Some Words ending in *mb*, quite lose the Sound of *b*, and are pronounced without it; as, *dumb*, (dum) *Crumb*, (Crum) *Lamb*, (Lam) *Limb*, (Lim) *Plumb*, (Plum) *Thumb*, (Thum.)

And some do it with *bt* final, or middle; as, *Debt*, (Det) *Doubt*, (Dout) *Debtor*, (Detor) *subtile*, (futtle).

Q. *In what Words does b lose its Sound, and serve only to lengthen the Syllable?*

A. *B*, like *e* final, lengthens the foregoing Vowel, in *Climb*, (Clime) *Womb*, (Wome) *Coxcomb*, (Coxcome)

C.

Q. *What have you to say concerning the Letter c?*

A. This Letter must not be put between two Consonants; as, *drink*, not *drinck*; except before *h*; as, *Match*, *Watch*.

Q. *How many Sounds has c?*

A. Two; a soft Sound like *s* in *Cedar*, and a hard Sound like *k* in *Cat*.

Q. *When is c to be sounded soft?*

A. 1. Before, *e*, *i*, and *y*: as in *Cement*, *City*, *Cypher*, except in *Sceptic*, *Scheme*.

2. *C* is also sounded soft before an *Apostrophe*, (') denoting the Absence of *e*, as if *e* was written before

‡ A Mute is silent, or has very little Sound of itself. A Semivowel partakes of a simple Sound. And a Liquid is so called from the Lips or Tongue being made Use of to divert the Sound of the Letters following.

fore a Consonant, and yet silent; as, *danc'd*, (danced) *plac'd*, (placed.) †

Q. *When is c sounded hard?*

A. C is hard like *k* before *a*, *o*, *u*, and the Consonants *l*, and *r*; as, *Can*, *Cord*, *Cub*, *clean*, *Crab*; and at the End of a Syllable or Word; as, *ac-cord*, *Fro-lic*, &c. Also sometimes before *h*; as, *Chord*, *Cholic*, &c.

Q. *When is c not sounded?*

A. C before *k* is quite lost in Monosyllables; as, *Back*, *Crack*, &c. and betwixt *se*, and *si*; as, *Scent*, *Scion*, &c.

And in these Words, *Schism*, (Sizm) *Verdict*, (Verdit) *Indictment*, (Inditement) *Viſuals*, (Vittles) *Viſtualler*, (Vitler) &c.

Q. *When is ch sounded like k?*

A. Ch is sounded like *k* in most foreign Words, and especially in the proper Names of the Bible; as, *Archippus*, *Archangel*, *Architeſt*, *Baruch*, *Chemist*, *Choler*, *Chaos*, *Character*.

Q. *Are not some particular Words excepted?*

A. The ancient English Sound of *ch* is usually retained in these Words, *Arch*, *Archbishop*, *Archdeacon*, *Rachael*, *Cherubim*, and the like.

B 3

Q.

† As there is no Difference in the Sound of *s* and *c* before *e*, *i*, and *y*, it is one of the hardest Things in the English Tongue to know when to write the one, and when the other; there being no settled Rule for this Purpose; and Grammarians multiplying Observations, rather confound than help the Learner; since that Rule can be of little Service that admits of such a vast Number of Exceptions: In this, or in any other Case, till the Learner be confirmed in a correct Way of Spelling, let him not trust his uncertain Judgment, without consulting a Dictionary, when he meets with a Word of which he has not a just Idea; and to prevent his mistaking the same Word another Time, he should write it down in his Pocket-book, which is the best Method to improve in spelling truly.

Q. How is the French ch sounded?

A. The French sound ch like sh; and we retain that sound in many Words immediately received from them; as, Chevalier, (Shevalier) Machine, (Masheen) Capuchin, (Capusheen) Chaise, (Shaife) Champaign, (Shampagne.)

Q. Can you give another Observation of the Sound of ch?

A. Ch is pronounced as qu in Choir, (Quoir) Chorister, (Quorister.)

Also ch at the End of Words takes t before it; as, Ditch, Witch; except some few common Words; as much, such, rich, which.

D.

Q. What is observable of d?

A. The Termination ed is often shortened into t; as, burned, (burnt) shipped, (shipt) ripped, (ript) blessed, (blest) tossed, (tost) &c. But this shortening is never to be used when any Word in d or t final takes the Termination ed after it; as, land—landed, not land'd; part—parted, not part'd.

Q. Is ever the sound of d lost?

A. D is not sounded in Ribband, (Ribbon) Diamond, (Dimon.)

F.

Q. What are your Observations on the Sound of f?

A. 1. F in the Word of is sounded strong, like v; as, The Lord Mayor (ov) London.

But off (at a Distance) is sounded with a free Aspiration; as, to keep off, to carry off, (as if it were oph.)

2. F in the Plural Number, is actually changed into v, and has its Sound; as, Life—Lives, Wife—Wives.

G.

G.

Q. How many Sounds has g?

A. It has two Sounds like *c*, the one hard, and the other soft.

Q. When is g sounded hard?

A. *G* is always hard before *a*, *o*, *u*, *l*, and *r*; as, *Garment*, *gone*, *Gun*, *Glass*, *grow*; and before *er* sometimes at the End of Words; as, *Anger*, *Finger*; and at the End of a Syllable or Word; as, *bring*, *bring-ing*; also when two *gg* come together, they are both hard, though *e* or *i* follows; as, *Rigging*, *Dagger*; except *suggest*, *Suggestion*.

Q. When is g sounded soft?

A. *G* is usually sounded soft before *e*, *i*, and *y*; like *je* and *ji*; as, *Gender*, *Ginger*, *Gybe*, &c.

Q. Are there not some Exceptions?

A. Yes, there are three Exceptions.

1. All proper Names in the Bible have *g* hard before *e* and *i*, because they are always pronounced so in their Originals; as, *Gethsemane*, *Gihon*, *Gilboa*, &c. and some others; as, *Gilbert*, *Argyle*.

2. *G* before *e* is hard in the following common Words: *beget*, *forget*, *Geer*, *Geese*, *get*, *Gewgaws*, *Gelding*.

3. *G* before *i* is hard in these Words; *begin*, *begirt*, *forgive*, *giddy*, *Gift*, *Gill*, *gild*, *gilt*, *Gilder*, *Gimlet*, *girt*, *Girdle*, *Girl*, *give*, &c.

Q. Is g ever sounded like dg?

A. In a few Words; as, *Roger*, *College*, *Digit*, *Flagelet*, *frigid*, *Legerdemain*, *Magic*, *Pigeon*.

Q. Is the sound of g ever lost?

A. 1. *G* before *m* and *n* in the same Syllable is silent; as *Signior*, (Senior) *Sovereign*, (Sovereign) *Phlegm*, *Flem*; *Sign*, (Sine) *deign*, (dein) *reign*, (rein) *arraign*, (arrain) *Gnat*, (Nat) &c.

Q.

Q. How is gh sounded in the Beginning of Words?

A. Gh in the beginning of Words sound like g hard, though very rarely; as, *Ghost*.

Q. Is not gh sometimes sounded like ff and ro?

A. 1. The proper Sound of gh is out of the Throat; but to take off the Roughness, it is grown customary to sound it like ff; as, *cough*, (*coff*) *laugh*, (*laff*) *enough*, (*enuff*) † &c. and sometimes to neglect it quite.

2. The Sound of gh at the End of several Names of Places is the same as ro; as, *Edinburgh*, (*Edinburro*) *Gottenburgh*, (*Gottenburro*) &c.

Q. Can you give any Examples where the gh is not sounded?

A. Gh is not sounded in the following Words; but only lengthens the Vowel; as, *Almighty*, (*Almity*) *Daughter*, (*Dauter*) *delight*, (*delite*) *Right*, (*Rite*) *though*, (*tho*) &c.

H.

Q. Is h to be sounded at the End of Words?

A. H is not sounded at the End of some Words; as, *Jehovah*, *Messiah*, &c. but it is always sounded if t or c goes immediately before it; as, *match*, *catch*, *bath*, *Bath*, &c.

Q. What do you observe further about h?

A. 1. H is almost silent in *John*, *Thomas*, *Honour*, *Heir*, *honest*.

2. H

† Enough, when it signifies a sufficient Quantity, sounds, as here enuff: But when it signifies a sufficient Number, it sounds enow: and it would be better to write it so.

TRUE SPELLING.

2. *H* is not written before any final Consonant but ; as, *Night, Light, Might*.

3. *H* is lost after *r* ; as, *Rhine, Rheum, Rhetoric, Rhenish*.

J.

Q. *What is observable of j?*

A. If this Letter be always tailed, as it ought to be, and the Learner accustomed to call it *ja*, no other Rules or Observations are necessary about it: it always begins a Syllable, and is put before a Vowel only ; as, *James, Joseph, June, &c.* and always bears the soft Sound of *g*.

K.

Q. *What is observable of k?*

A. The chief Use we have for *k* in the Language, is to express the hard Sound of *c* before *e* and *i* ; as, *keep, kill, &c.* being seldom put before any other Letter, except *l* and *n*, and then mostly silent, or expressed in an imperfect Manner ; as *Buckle, Knack, Knight, &c.*

Q. *Have you any further Observations on the Letter k?*

A. *K* is mostly omitted in the Ending *ick*, in Words of two or more Syllables, such as *Music, Logic, Arithmetic* ; and though it was the old established Way of Spelling to retain it, all our best modern Authors leave it out as a superfluous Letter, as *c* at the End of Words and Syllables is always sounded hard like *k*, without *y* or silent *e* to soften it ; as in *Chace, Trace, Mercy, &c.*

L.

L.

Q. *What is observable of the Sound of l?*

A. It is sometimes sounded like r; as in the Word *Colonel*, (*Coronel*.)

Q. *What Words leave out l in the Pronunciation?*

A. *L* is silent in a few common Words; as, *Folk*, (*Foke*) *Pfalm*, (*Pfaum*) *Salmon*, (*Sammon*) &c. also in some Names of Places; as *Aln-wick*, (*Anick*) *Lin-corn*, (*Lincon*) &c.

Q. *What have you further to observe concerning l?*

A. 1. *L* in Words of one Syllable is usually doubled at the End; as, *all*, *well*, *will*, *toll*, *full*, &c. except when a Diphthong comes before it; as, *Hail*, *Eel*, *Fool*, *Soul*: Words compounded with *all*, are also written with one *l*; as, *Almighty*, *alms*, *always*, &c.

2. No Words of above one Syllable end in *ll*; as, *beautiful*, *faithful*, &c. except in a few Words accented on the last Syllable.

M.

Q. *What is observable of the Letter m?*

A. *M* sounds like *n* in the Words *Accompt* (*Account*) *Accomptant*, (*Accountant*.) †

N.

Q. *What words leave out n in the Pronunciation?*

A. *N* is never heard at the End of a Word after *m*; as, *Autumn*, *Column*, *candemn*, *contemn*, *damn*, *limn*, *solemn*; but *n* must be written, because the Words have mostly a foreign Derivation.

Q. *In what Words it p written and not sounded?*

† They are commonly written *Account*, *Accountant*.

A. *P* is very obscure, if not quite lost before *s* at the Beginning of Words; as, in *Psalmist*, *Psalm*, *Psalter*; or between *m* and *t*; as, *tempt*, *attempt*, *exempt*, *Contempt*, *empty*, *Sumpter*, *Symptom*.

Q. How is *ph* sounded?

A. When *ph* are in one Syllable, they always sound like *f*; as, *Phantom*, *Diphthong*, *Epitaph*; but when they are in different Syllables, each has its natural Sound; as, *Shep-herd*, *up-hold*, &c.

Q. Is the Sound of *ph* ever changed?

A. In some Words they Sound almost like *v*; as, *Stephen*, (*Steven*) *Nephew*, (*Nevev*).†

Q.

Q. How is *q* sounded?

A. Like *ku* or *k* and has always *u* after it. It ends no Words without *ue* after it; and that but a few from the *Latin* in *quus*; as, *obique*, *antique*, from *obliquus*, *antiquus*; in which the *que* sounds like *c* hard, or *k*, and must be so pronounced. Words from the *French* mostly change *que* into *c* or *k*; as, *risk*, *traffic*, from *risque*, *traffique*.‡

R.

Q. What is observable about *r*?

A. It is sometimes sounded double; as, *Forage*, *Parish*, *perish*, &c.

And it is lost in some Words; as, *Worsted*, (*Woofet*.)

S.

Q. How many Sounds has *s*?

A

† Note, *ph* is silent in *Phthyfic*, (*tyfic*) *phthyfical*, (*tyfical*.)

‡ Some reckon *q* a needless Letter, because *c* hard or *k* might supply its place; but its Use is manifest at the beginning of Words, as *Queen*, *Question*.

A. Two: 1. A soft Sound like Hissing; and this is its proper and natural Sound.

2. A hard and more obscure Sound, like *z*, at the End of Words; also after an Improper Diphthong in the Middle of Words.

Q. Can you give any Example of the soft hissing Sound of s?

A. *This, thus, us, yes*; but all Monosyllables, except these four, end with the strong hissing Sound of *s*, and are mostly written with *ss*; as *hiss, bliss, &c.*

But in Words of more than one Syllable, after *ou* the *s* is not doubled; as, *glorious, gracious, tedious, &c.*

Q. Can you give an Example of the hard Sound of s?

A. *As, has, his, was*; and it is always thus sounded at the End of Monosyllables ending with single *s*; (except the four before-mentioned, *viz. this, &c.*) and after an improper Diphthong in many Words; as, *raise, Praise, Reason, graciously, Righteousness, &c.*

Q. What other Observations have you of s sounding hard?

A. 1. *S* is sounded hard like *z*, in all Words of the plural Number, and in all Verbs of the third Person singular; as, *Names, Worms, he hears, she reads.*

2. When it follows a long Syllable; as, *grows.*†

Q. In what Words is s not sounded?

A. *S* is not sounded in *Carlisle, (Carlile) Viscount, (Vicount) Island, (Iland) Isle, (Ile) &c.*

T.

† The small short *s* has no Place but when it is the last Letter of a Word the long *s* serving every other Place where the Capital *S* is not used.

Q. How is *ti* sounded before a Vowel?

A. Like *sh*; as, *Nation*, *Obligation*.

Q. Are there not some Exceptions?

A. Yes, there are three Exceptions:

1. *Ti* keeps its own natural Sound when *f* or *x* goes immediately before it; as, *celestial*, *commixtion*, &c.

2. Comparatives in *er*, and Superlatives in *est*, from Qualities ending in *ty*, give *ti* its natural Sound; as, *might*, *mightier*, *mightiest*.

3. Names plural, and the second and third Persons of Verbs, ending in *ty*, give *ti* its natural Sound; as, *Cities*, *Duties*, to *empty*, thou *emptiest*, he *emptieth*, and *emptied*; and from *Pity* we say *pitiable*.* *Ti* keeps its own natural Sound at the Beginning of Words.

Q. Does *st* sound any where like *ss*?

A. *St* sounds like *ss* soft in such Words as these, *Apostle*, *Bristle*, *Bustle*, *Castle*, *Epistle*, *Gristle*, *nestle*, *rustle*, *Thisle*, *whistle*, *wrestle*.

Q. If *c*, *s*, or *t*, going before *i*, followed by another Vowel, sound alike, as in *Musician*, *Persuasion*, *Imitation*, how must we know when to write one, and when the other?

A. 1. All Words of this Kind are derived from others; and therefore when the original Words end in *d*, *de*, *ss*, or *se*, then *si* is used; as, *apprehend*—*Apprehension*, *extend*—*Extension*, *pretend*—*Pretension*, *persuade*—*Persuasion*, *confess*—*Confession*, *confuse*—*Confusion*, &c.

2. If the original Words end in *ce* or *c*, then *ci* is used; as, *Grace*—*gracious*, *Musie*—*Musician*.

C

3. But

* *T* single in some Words, sounds like *tt*; as, *Latin*, *City*, *Patent* *Titular*, &c.

3. But if they end with *t* or *te*, then *ti* is used; as, *Sect*—*Section*, *imitate*—*Imitation*; except *submit*—*Submission*, *permit*—*Permission*.

Q. *How is th sounded?*

A. *Th* coming together in a Syllable, and considered but as one Character, must be sounded at one Breath, like the Greek Θ *Theta*; as in *thin*, *Thumb*, &c. but it has a stronger Sound in many Words; as, *this*, *that*, *thus*, &c. Yet the Sound of *h* is lost in *Thames*, *Thyme*, &c. And in like Manner are *ch*, *ph*, *sh*, and *wh* sounded at one Breath.

V.

Q. *What do you observe of the Consonant v?*

A. That it is to be pronounced like *ev* or *ve*.

Q. *In what Position is it to be used?*

A. It goes before all the Vowels, but never follows them without *e* silent after, or at least understood; as, *vast*, *vend*, *Vine*, *Voice*, *vulgar*, *have*, *Eve*, *live*, *love*, *lov'd* for *loved*.

It follows the Consonants *l* and *r*; as *Cakes*, *carve*, &c.

W.

Q. *What are your Observations where the Letter w is written but not sounded?*

A. 1. *W* is written but not sounded in *Answer*, *Sword*, *Swooning*, &c.

2. It is never sounded before *r* in the same Syllable; as, *wrap*, *Wrath*, *Wreath*, *Wretch*, *bewray*, *wrong*, *wrought*, *wrath*, *awry*.*

3. *W*.

* If each Letter were always pronounced with one and the same Sound as such Letters denote, the Art of True Spelling might be easily attained, but several silent Letters being introduced into our Language, to write correctly is thereby rendered much more difficult, and it is only to be acquired by frequent Ex.

3. *W* is used both as a Vowel and a Consonant; before or between Vowels it is a Consonant; as, *Want, went, Winter*; but after *a, e, o*, it becomes a Vowel substituted for *u*, in making Part of a Diphthong: as, *hawl, few, now*, and in a great Number of other Words.

Q. How is wh sounded?

A. Wh is never met with but in Words purely English; as *Wheel, where, when*.

X.

Q. What do you observe of the letter x?

A. 1. X is a double Consonant, and hath no Sound of its own.

2. At the Beginning of Words, it is always sounded like *z*; as *Xenophon—Zenophon*.

3. In the middle and End of Words it sounds like *ks*; as *Xerxes, Wax*, sounded like *Zerkses,*

C 2

Waks,

Exercises in Spelling, and carefully observing the Language as it now stands. Some of the silent Letters have been adopted, and are retained out of Custom, to soften and meliorate the Language, as *g* in *Foreign, Sovereign*, and *n* in *Honour, Labour*, there being no such Letters in their Originals, *Forain, Souverain*, from the French; or in *Honor, Labor*, from the Latin. But most of them are retained to trace out the original Tongue we have borrowed these Words from, in which they have full Power; as *b* in *Debtor, doubt*; *g* in *Reign, &c.* in conformity to their Originals, *Debitor, Dubio, Regno*, from the Latin; and *i* in *Gardiner, t* in *Mortgage, &c.* from the French *Jardinier, Mort—Death, and Gage—Pledge*. Tho' this Conformity in several English Words is certainly of great Service to Foreigners, &c. yet to observe it always would make such violent and unnatural Alterations, as the Genius of the English Language can never comply with; such as *Charm*, into *Carm—Envy—Invy*, obtain—obtaine, *Earth—Erth*, *Purse—Burse*, *Less—Lais, &c.* it being evident that the three former are derived from the Latin Words *Carmen, Invidia*, and *obtineo*; and the three latter from the Greek ones *Ερα, Βουρα, and Ελασσων*.

Waks, &c. and never begins a Syllable but in proper Names.

Z.

Q. What do you observe of the Letter z?

A. Z is a compound Sound, and sounds like *is*, as in *Zeal*, *Zoan*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Consonants, except *l* or *r*; as, *Furze*, *Muzzle*, *puzzle*, &c.

CHAP. V.

Of SPELLING, or the DIVISION of WORDS into SYLLABLES.

Q. WHAT is Spelling?

A. Spelling is an useful Art, which shews,
1. How to take Words asunder into convenient Parts, in order to shew their true Pronunciation, and original Formation.

2. How to join Letters and Syllables together which are divided, so as to compose Words by them.

Q. Are these two Ways of Spelling preparatory to Reading?

A. Yes, both, namely, the dividing of Words already made into Syllables and Words; and out of these to make up the same Words again; as in Spelling the Word *merciful*, we say, *m-e-r-mer-c-i-ci-merci-f-u-l-ful-mercif:l*: So that the Word is first divided into its Parts, and then set together again.

Q. What is a Syllable?

A. A Syllable is a complete Sound, uttered in one Breath, and may consist of one single Vowel, or of a double Vowel, joined to one or more Consonants;
as,

as, a Book, o-be-dient, &c. but without a Vowel no Syllable can be formed, because *lnd*, *rmp*, or any other Consonants, cannot be pronounced.

Q. *How many Letters may be in a Syllable?*

A. Eight, as in *Strength*.

Q. *How many Syllables may be in a word?*

A. No Word has above seven or eight; (few in English have so many) as, *co-es-sen-ti-a-li-ty*, *in-com-pre-hen-si-bi-li-ty*.

Q. *Is a true Division of Words into their Syllables very necessary for true Pronunciation?*

A. Yes; for Reading being nothing but a rapid or quick Spelling, whoever spells or divides Words improperly, must consequently read and speak so; as supposing a Boy in reading the Words *Dan-ger*, *Dan-cer*, rightly divided, should say, *Dang-er*, *Danc-er*, it would be easily perceived he had pronounced and corrupted these Words as far wrong in speaking as in spelling; so that without a true Division, our Speech itself would be improper, and hardly intelligible.

Q. *How then must we learn to divide English words rightly into Syllables?*

A. By observing the five following Rules, by which all English Words may be properly divided, viz.

General RULES for dividing WORDS into SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they must be divided; as, *Li-ar*, *Li-on*, *Ru-in*.*

C 3

RULE

* Observe what Vowels are in each Word; for there is generally but one Vowel to a Syllable.

Waks, &c. and never begins a Syllable but in proper Names.

Z.

Q. What do you observe of the Letter z?

A. Z is a compound Sound, and sounds like *is*, as in *Zeal*, *Zoan*, &c.

It may go before or after any of the Vowels, but never immediately before or after any of the Consonants, except *l* or *r*; as, *Furze*, *Muzzle*, *puzzle*, &c.

CHAP. V.

Of SPELLING, or the DIVISION of WORDS into SYLLABLES.

Q. WHAT is Spelling?

A. Spelling is an useful Art, which shews,
1. How to take Words asunder into convenient Parts, in order to shew their true Pronunciation, and original Formation.

2. How to join Letters and Syllables together which are divided, so as to compose Words by them.

Q. Are these two Ways of Spelling preparatory to Reading?

A. Yes, both, namely, the dividing of Words already made into Syllables and Words; and out of these to make up the same Words again; as in Spelling the Word *merciful*, we say, *m-e-r-mer-c-i-ci-merci-f-u-l-ful-merciful*: So that the Word is first divided into its Parts, and then set together again.

Q. What is a Syllable?

A. A Syllable is a complete Sound, uttered in one Breath, and may consist of one single Vowel, or of a double Vowel, joined to one or more Consonants;
as,

as, *a Book, o-be-dient, &c.* but without a Vowel no Syllable can be formed, because *Ind, rmp,* or any other Consonants, cannot be pronounced.

Q. *How many Letters may be in a Syllable?*

A. Eight, as in *Strength.*

Q. *How many Syllables may be in a word?*

A. No Word has above seven or eight; (few in *English* have so many) as, *co-es-sen-ti-a-li-ty, in-com-pre-hen-si-bi-li-ty.*

Q. *Is a true Division of Words into their Syllables very necessary for true Pronunciation?*

A. Yes; for Reading being nothing but a rapid or quick Spelling, whoever spells or divides Words improperly, must consequently read and speak so; as supposing a Boy in reading the Words *Dan-ger, Dan-cer,* rightly divided, should say, *Dang-er, Danc-er,* it would be easily perceived he had pronounced and corrupted these Words as far wrong in speaking as in spelling; so that without a true Division, our Speech itself would be improper, and hardly intelligible.

Q. *How then must we learn to divide English words rightly into Syllables?*

A. By observing the five following Rules, by which all *English* Words may be properly divided, viz.

General RULES for dividing WORDS into SYLLABLES.

RULE I.

IF two Vowels come together, not making a Diphthong, they must be divided; as, *Li-ar, Li-on, Ru-in.**

C 3

RULE

* Observe what Vowels are in each Word; for there is generally but one Vowel to a Syllable.

RULE II.

Two of the same Consonants must be parted; as, *Ab-bot, Accent, Ad-der, of-fer, &c.*

RULE III.

A single Consonant between two Vowels must go to the latter; as, *a-ny, Ba-con, Ca-pon, de-cent,* except *x*, which is always joined to the former.

RULE IV.*

Two Consonants between two Vowels must be parted; as, *Am-ber, Dam-sel*, except the latter Consonant be *l* or *r*, and then it takes the other along with it to the Vowel; as, *A-pron, Fa-bric, de-cline.*

In like manner three Consonants coming together, *l* or *r* coming last takes another Consonant to the latter Vowel; but if any other Consonant come last, the former Vowel takes two Consonants, and the latter one.

Four Consonants never come together, without ch, ph, sh, st, th, or wh, which always go together in Spelling, and which being single Sounds, must be considered as single Consonants, and disposed of according to Rule.

* This Rule remedies the Entanglements of initial Letters, comprehends four of the Rules laid down in other Books, and gives Words their proper Pronunciation. (See examples under it in the *New English Tutor*; in which Tables all you there see in Italic Characters, where two Consonants would go together, and require a double Accent for Pronunciation, by this will be divided and pronounced properly without that impotent Help.) Thus much may suffice for any Alterations that may have been made in the foregoing Editions, or for what may appear in this in Conformity to the above-mentioned Book; which, however plain and simple it may appear, is not therefore the less valuable, being constituted into a more practical System perhaps (particularly in the orthographical Part) than any other that has yet appeared.

RULE

RULE V.

All the single, original or primitive Words must keep their own Letters and Syllables, or additional Parts; namely, the Prepositions and Terminations must be spelled separately and distinctly by themselves; as, *en-able, un-equal, Bond-age, zea-lous.**

Except, 1. Such original Words as take only *y*, after them for their Termination, have as many of the foregoing Consonants joined to it as can begin a Word; as, *wor-thy, crafty, &c.*

2. Such as end in *e*, lose it before the Termination; as, *write, writ-est, &c.* But if the Termination begin with a Consonant, or with the Vowel *a*, when the original ends with *ce*, or *ge*, the final *e* is still kept; as, *Abate-ment, change-able, service-able, &c.* yet if the *c* or *g* be hard in the Derivative, the *e* must be cast away; as, *Purge, purgative, Practice, practicable, &c.*

3. Original or primitive Words ending with any of the above Terminations; as, *capitulate*, cannot be divided *capitul-ate*, *capitul* being no primitive Word, &c.

The Table of initial Letters is omitted; because 'tis to be observed, that l or r following any other Consonant, constitutes a double initial Letter; and that ch, ph, sh, st, th, and wh, before, l or r, constitutes the treble Initials; l never goes immediately before any Consonant; r only goes before h.

* Words of one Syllable ending with a Consonant, and no Diphthong preceding it, have always the Consonant doubled when compounded with a Termination that begins with a Vowel; as, *Man, manned; Pen, penned; stop, stopping; Drop, dropping; &c.* also Words of more Syllables, when the Accent lies on the last Syllable, ending with a Consonant, have it likewise doubled in the Derivations; as, *pre-fer, pre-fer-red; com-pel, com-pel-led; ac-quit, ac-quit-ted, &c.* except the Accent be put upon the first Syllable; as, *preferable, preference, refer, reference, excel, excellence, &c.*

NOTE.

NOTE.

The endings *cial*, *tial*, *cian*,* *sion*, *tion*, should not (according to the modern Way of pronouncing) be parted in Spelling, being so many distinct Sounds, which cannot be divided without being corrupted; for the *ci*, *si*, and *ti*, are always sounded like *sh* †, in the last Syllable of Words; as,

<i>Art-i-fi-cial</i> ‡	} is sounded	<i>artifi-shal</i>	} or {	<i>shall</i>
<i>Sub-stan-tial</i>		<i>substan-shal</i>		
<i>Ma-gi-cian</i>		<i>magi-shan</i>	} or {	<i>shin</i>
<i>E-gyp-tian</i>		<i>Egyp-shan</i>		
<i>Per-sua-sion</i>		<i>persua-shon</i>	} or {	<i>shun</i>
<i>Sal-va-tion</i>		<i>salva-shon</i>		

Whether this be a Propriety or not, I shall not absolutely determine, (as it is a Matter of Dispute among the Critics); however, we cannot find one Instance in good Poetry, where any of the said Endings counts more than one single Syllable.

EXAMPLES.

*When the dull Ox, why now he breaks the Clod,
Now wears a Garland, an Eryp-tian God.
No, 'tis reply'd, the first Almighty Cause
Acts not by par-tial, but by general Laws.*

* These two commonly take a Letter from the primitive Words; as, transgress, Transgres-sion, inspect, Inspec-tion; perfect, Perfec-tion.

† Except when *s* or *x* precedes *ti*; as, Ques-tion, celest-tial, Commix-tion, &c.

‡ The *ci* in this Position has mostly a double Accent, which see fully explained in Page 44.

That

*That Reason, Pas-sion answer one great aim,
That true Self-love, and so-cial are the same.*

POPE..

*Freed by the Terror of the Victor's Name,
The rescued States his great Protec-tion claim.*

ADDISON..

CHAP. VI.

Of STOPS and MARKS.

THE Stops are used to shew what Distance of Time must be observed in Reading: They are so absolutely necessary to the better understanding of what we read and write, that, without a strict Attention to them, all Writing would be confused, and liable to many Misconstructions.

Stops considered as Intervals in Reading, are six; namely, a Comma, Semicolon, Colon, Period, Interrogation, and Admiration. A Comma stops the Reader's Voice while one may deliberately count the Number 1; the Semicolon, 1, 2; the Colon, 1, 2, 3; the Period, Admiration or Exclamation, and Interrogation, 1, 2, 3, 4.

The CHARACTERS of STOPS are, viz.

1. A Comma, placed at the Foot of a Word, and marked thus (,)
2. A Semicolon, a Point over a Comma (;)
3. A Colon, two Points (:)
4. A Period, a single Point at the Foot of a Word (.)
5. A Note of Interrogation, or asking a Question (?)
6. A Note of Exclamation, or Admiration (!)

The

The MARKS, &c. are these that follow:

- | | |
|---------------------|-----------------------|
| 1. Accent (') | 11. Paragraph (¶) |
| 2. Apostrophe (') | 12. Crotchets [] |
| 3. Asterism (*) | 13. Parenthesis () |
| 4. Breve (˘) | 14. Quotation (") |
| 5. Caret (^) | 15. The End of a Quo- |
| 6. Diæresis (..) | tation (") |
| 7. Circumflex (^) | 16. Section (§) |
| 8. Hyphen (-) | 17. Ellipsis (—) |
| 9. Index (⇨) | 18. Brace ({ }) |
| 10. Obelisk (†) | |

STOPS exemplified and explained.

A Comma (,) may be used in several Situations;
1. After every distinct Figure of Numbers; as, *one, two, three, six, ten, twenty, &c.*

—After every distinct Figure of Numbers; as, *1, 2, 3, 6, 10, 20, 30, &c.*

—After every Quality belonging to the same Name, except the last; as, *a discreet, sensible, generous, honest Man.*

—After bare Names of Persons, &c. called upon, or spoken to: as, *Remember not, O Lord, our Offences; or Things distinctly mentioned; as, A*

Several Grammarians refer the treating of Stops and Marks till after Syntax, not considering them absolutely necessary to be known till the Scholar be fit to apply them to their proper Purposes in Writing: Whilst others advance, that a more early Knowledge of such of them as are Intervals in Reading, &c. is found to be the most expeditious Method in forwarding a Learner, by giving him the Sense of what he reads, (which without such Knowledge of them might be confused and unintelligible); it is therefore thought proper to give them a Place here.

Elm, Oak, &c. Sheep, Horses, Oxen, &c. James, Robert, William, Honour, Power, &c.

—After every the least distinct Clause of a Sentence, which is a Part of a more perfect one; as, *Nature clothes the Beasts with Hair, the Birds with Feathers, and the Fishes with Scales.*

—An Interjection alone must be pointed from the rest; as, *Shah! trouble us not with Trifles.*

—Before the Conjunction *and*, when it connects the Parts of a Sentence; as, *Life is precarious, and Death is certain*; but not when it couples only Words; as, *the Critic and the Pedant are too often united.*

2. A Semicolon (;) is made Use of when Half the Sentence is left behind, and to distinguish Contrarieties; as, *Are you humble, teachable, and advisable; or stubborn, self-willed, and high-minded?*

—When several Names with their different Qualities have equal Relation to the same Verb; as, *He was a Man of regular Conduct; of a sweet facetious, forgiving Temper; of a charitable, humane Disposition, &c.*

3. A Colon (:) is made Use of to distinguish a perfect Sentence, which has a full Meaning of its own; but yet leaves the Mind in Suspence and Expectation to know what follows: as, *An envious Critic cannot forbear nibbling at every Author that comes in his Way: Nor can even the most admired Poet that ever wrote escape him.**

A Colon is generally used before a Comparative Conjunction in a Similitude: for Example, *As an ill*

* *Chambers' Dictionary* says, Grammarians are not agreed about the precise Difference between the *Colon* and *Semicolon*; and therefore these two Pauses seem to be used by many Authors indiscriminately.

Air may endanger a good Constitution: So may a Place of ill-Example endanger a good Man.

—When the latter Clause is connected by a Relative referring to some Name in the former; as, *It is no Diminution to a Man to have been in the Wrong: Perfection is not his Attribute.*

4. The Period or full Stop (.) is used at the Conclusion of a Sentence, and shews the Sense is compleated and ended; as, *Fear God. Honour the King.*

5. A Note of Interrogation (?) is put after a Question asked, as, *What shall I do? When shall we come?*

6. A Note of Exclamation or Admiration (!) is used when something is admired and exclaimed against; as, *Oh the Idleness! Oh the Perverseness of the Boy!*

MARKS, &c. explained.

1. An Accent (´) being placed over a Vowel denotes that the Tone or the Strefs of the Voice in pronouncing is upon that Syllable, as in *Bâptism*.

2. Apostrophe (') at the head of Letters denotes some Letter or Letters left out for the quicker Pronunciation; as, *I'll*, for *I will*; *lov'd*, for *loved*; *would'st*, for *wouldest*; *shan't*, for *shall not*; *ne'er* for *never*.

3. Asterism (*) guides to some Remark in the Margin, or set at the Foot of the Page: Several of them set together, signify that there is something wanting, defective, or immodest in the Passage of the Author, thus *****

4. Breve (˘) is a Curve or crooked Mark over a Vowel, and denotes that the Syllable is sounded quick or short; as, *Hât*, *Bât*.

5. Caret (^) denotes a Letter, Syllable or Word to be left out of a Sentence by Mistake in Writing

Writing or Printing ; and this Mark (Δ) is put under the Interlineation, in the exact Place where it is to come in ; as

Justice and Temperance ^{are} *excellent Virtues.*

6. Circumflex ($\wedge$) is shaped something like the Caret ; when used, it is placed over a Vowel in a Word, to denote a long Syllable, as *Euphrâtes*.

7. Diæresis (") or Diallysis, is denoted by two full Points at the Top of the latter of two Vowels, to dissolve the Diphthong, and to divide it into two Syllables ; as, *Capernaüm*.

8. Hyphen (-) is a streight Mark across, which being set at the End of a Line, denotes, that the Syllables of a Word are parted, and that the Remainder of it is at the Beginning of the next Line.

Whenever a Word is thus parted at the End of a Line, the Syllables must be carefully separated by the Rules for dividing.

It is used also to join or compound two Words into one ; as, *Ale-house, Inn-Keeper, &c.*

In this Case, the latter must never begin with a Capital, except Names of Countries, Towns, or Offices, as, *South-Britain, North-Britain, West-Auckland, Attorney-General, &c.*

If placed over a Vowel, it denotes it long ; as, *hâte* ; and in Writing it is called a *Dash*, and signifies the Omission of *m* or *n* ; as, *Nothing is more commendable thā fair Writing.*

9. Index (☞) or the Fore-finger pointing, signifies that Passage to be very remarkable against which it is placed.

10. Obelisk ($\dagger$) is used as well as the Asterisk (*) to direct to some Note or Remark in the Margin, or at the Foot of the Page : And this is also done by parallel Lines, as ($\parallel$) ; sometimes by a double

D

Obelisk

Obelisk (‡); and at other Times, by Letters or Figures included within a Parenthesis, thus (a) or thus (1).

11. Paragraph (§) is used chiefly in the Bible, and denotes the Beginning of a new Subject or Matter.

12. Parenthesis () is used when, after a Sentence is begun, another Sentence or Part of a Sentence is put in, before the first be finished, which serves to explain and enlarge the Sense; as, *If you take Pleasure in lying, Truth will (in a Series of Time) become a Pain to you.*

13. Crotches or Brackets [] inclose short Sentences that have no Connection with the Subject treated of, but serve for References to Passages of some Book, Author, or Dates; as, [See p. 90. Vol. I. of this Book] See ——— on this Subject [This is very elegantly described by ——.]

14. Quotation (") or double Comma turned, is put at the Beginning of such Words, or Lines, as are cited out of other Authors.

15. End of the Quotation (") or double Apostrophe, is put after the last Words, or Lines, to shew that the Passage cited is finished.

16. Section (§) or Division, is used in subdividing of a Chapter into less Heads or Parts. It is also used to direct to some Note in the Margin, or at the Foot of the Page.

17. Ellipsis (—) or Omission, is when a Part of a Word is left out; as, K—g G—e, for King George; or when a Word is omitted.

18. A Brace (—) is to join several Words or Sentences together, particularly in Poetry; as,
While thee, O Virtue, bright celestial Guest,
Whoe'er pursues, secures eternal Rest,
And cannot be unhappy, tho' oppress.

*** By

*** By bad Pointing an Author's Meaning is not only subverted, but often made nonsensical. Thus it is said in the 11th Edition of *Drelincourt's Consolations against the fear of Death*, p. 310. *This Part shall not be taken from us; this bright Beam of our future Glory shall never be put out but in the Life to come. we shall possess as much of the Kingdom as we are able, and shall be cloathed with all the Light and Splendor of the heavenly Glory.* Any Person may see the Error in that Sentence; which would have been prevented by putting a Colon after the Words *put out*, and omitting the Period after *come*.

A Bishop of *Affello* ordered an Inscription to be put over his Gate, viz. *Porta patens esto nulli, claudaris honesto.* By the Painter's putting a Comma after *nulli* instead of *esto*, it reads, *Gate be thou open to no Body, but be shut to an honest Man;* instead of *Gate be thou open, and not shut to an honest Man,* For which he lost his Bishopric.

N.B. See *Orthography* particularly exemplified in the last Table of Words in *Prose*.

OF
PROSODY:
OR,
DUE PRONUNCIATION.

PART II.

CHAPTER I.

Q. WHAT is the Meaning of the Word
PROSODY?

A. It is a Word borrowed from the *Greek*; which, in the *Latin*, is rendered *Accentus*, and in *English*, *Accent*.

Q. What do you mean by *Accent*?

A. Accent originally signified a Modulation of the Voice, or chanting to a musical Instrument; but is now generally used to signify *Due Pronunciation*, i. e. the pronouncing of a Syllable, according to its Quantity, (whether it be long or short) with a stronger Force, or Strefs of Voice, than the other Syllable in the same Word; as, *a* in *able*, *o* in *abôve*, &c.

Q. What is *Quantity*?

A. Quan-

A. Quantity is the different Measure of Time in pronouncing Syllables, from whence they are called long or short.

Q. What is the Proportion between a long and a short Syllable.

A. Two to one; that is, a long Syllable is twice as long in pronouncing as a short one; as, *Hate*, *Hat*.* This Mark (-) set over a Syllable, shews that it is long, and (˘) that it is short; as, *rēcōrd*, *rēcōrd*,

Q. How do you know long and short Syllables?

A. A Syllable is long or short according to the Situation of the Vowel, *i. e.* it is generally long when it ends with a Vowel, - and short when with a Consonant; as, *Fā* in *Favour*, and *Mān*, in *Manner*.

———A proper Diphthong makes always a long Syllable; as, *Hail*, *House*, *Flour*, &c.

Q. How many Ways may Accents be considered?

A. Four, as it may relate to Words of two, three, or more Syllables, or to Words composed of the same Letters, (as are many Names and Verbs) but of different Significations; and are therefore only to be distinguished by being differently accented.

Q. Seeing many Names and Verbs are spelled with the same Letters, how are they to be distinguished in pronouncing?

A. By laying the Accent on the first Syllable in Names, and on the latter in Verbs, as in the following Examples.

* Long and short Vowels, and long and short Syllables, are synonymous Terms.—Chap. II. Part I.

NAMES.	VERBS.
<i>An Ac'cent</i>	<i>to accént</i>
<i>A Concert</i>	<i>to concert</i>
<i>A Desert</i>	<i>to desert</i>
<i>An Object</i>	<i>to object</i>
<i>A Present</i>	<i>to present</i>
<i>A Rebel</i>	<i>to rebel</i>
<i>A Torment</i>	<i>to torment</i>
<i>An Unit</i>	<i>to unite, &c.</i>

Q. What Rules have you for accenting Words of two Syllables?

A. Two: 1. Any compounded Word of two Syllables, whether compounded with a Preposition or Termination, is accented on the primitive Part; as, sinful, gôd-ly, ab-solve, ad-hére.

2. Words of two Syllables, when the one Syllable is long, and the other short, are accented on the long one; as, Aú-thor, Hó-nour, &c.

When both Syllables are long, or both short, the Accent is generally laid on the first; as, pri-vate, Mán-ners, &c. Words ending with ure, or le, when the e is silent, or sounded before the l or r, are also commonly accented on the first Syllable; as, in-jure, cân-dle, &c.

Q. How are Trisyllables, or Words of three Syllables commonly accented?

*A. When they are compounded with both a Preposition and a Termination, the Accent is on the primitive Part; as, A-gree-ment, Ad vânce-ment; and if compounded only with one of them, the Accent lies mostly on the middle Syllable; as, Ex-ter-nal; cor-rûp-ted.**

Q. How

** The above Rules, &c. are conformable to the Practice of Johnson and other Dictionary Writers; but see more practical Modes of accenting, humbly proposed in the 15th Page of the Introduction of Fisher's Spelling Dictionary, the Fourth Edition: Which Modes of accenting may be transferred hither as soon as generally assented to.*

Q. How are Polysyllables, or Words of four or more Syllables to be accented?

A. They are commonly accented either on the last Syllable but two; as, *con-vē-ni-ent*, *op-por-tū-ni-ty*; or on the last, save one in Words ending in *ic*, *cial*, *tial*, *cian*, *tian*, *sion*, *tian*; as, *an-gēl-ic*, *ar-ti-fi-cial*, *cre-dēn-tial*, *Mu-si-cian*, *E-gyṗ-tian*, *Oc-cā-sion*, *Sal-vā-tion*.

Words of six Syllables have frequently two Accents, one on the first, and the other on the fourth; as, *ūn-phi-lo-sō-phi-cal*, *Fā-mi-li-ār-i-ty*.

But after all the Rules that can be given, no Method will lead the Learner so easily to put the right Accent upon Words, as Tables divided by the foregoing Rules, which give the due Pronunciation to Words; and which withal are properly accented on the first, second, third, &c. Syllables. And though most of our Grammarians have omitted such Tables, judging them more proper and peculiar to Spelling-Books; yet I chuse to insert the few following, thinking them absolutely necessary.

I. For the above Reason, in Regard to the Accenting.

II. From their Usefulness in exemplifying and proving the Spelling Rules; besides Exercises in Spelling cannot be thought too frequent, especially for young Scholars.

III. As they are geneaally both useful and common Words, and Words that are mostly composed of such Letters as vary in their Uses and Sounds, according to their different Positions, *viz.* *c* and *g*, *e* final, *ch*, *ph*, *th*, *wh*, *ci*, *fi*, *ti*, &c. they will serve as Examples for *Orthography*; for Want of which in cther Grammars, I have been obliged, in the Course of Teaching, to have such a Collection

tion in Manuscript, (*see Table X.*) which I humbly recommend to the Public; and can assert, from Experience, that all such Rules, though learned ever so perfectly by Heart, are mere Pretences or Pedantry in the Master; entirely insignificant and useless to the Scholar; nay, rather pernicious and troublesome Lumber in his Memory, unless reduced to Practice, and rendered familiar and natural by Example.

CHAP. II.

DISSYLLABLES, or *Words of TWO SYLLABLES,*
accented on the first Syllable.

TABLE I.

A B bot	án-chor	á-ny	*ba-lance
ab-ject	an gel	a-pron	ban-ter
ac-cent	an glé	ar-dent	blun-der
af-ter	an-fwer	af-fes	bond-age
am-ber	an-them	Bab-ble	bor-der
am-bush	an-vil	bad-ness	bo-som
			bright.

* This (") is called the Double Accent, the Use of which is every where to denote, that the Letter which be- ins the Syllable to which it is prefixed has a double Sound, one of which belongs to the preceding Syllable: Thus the Words Ba"lance, Cha"pel, Mi"stres, A"nimal, &c are sounded with double Consonants; as, Bal-lance, Chap-pel, Mis-tres, A-ni-mal. A little Observation will be sufficient to distinguish this wherever it occurs. This double Accent (like the Hebrew Way by Dagesh) is an Idiom common in our Language, without which our Division could not be reducible to the Rule, except to that Random one of the Ear; which of Course must change with the various Dialects of Counties: However such a case to follow the uncertain Way, may, with ease, teach by these Tables,

bright-ness	Dra-per	gar-den	Lad-der
brim-stone	drunk-ard	gar-ment	la-dle
bur-den	dwin dle	glad-ness	la-den
Cab-bage	E-dict	glo-ry	la-dy
cab-bin	ef-fect	go'spel	land-lord
cam-bric	ef-fort	gro-cer	lan-tern
can-dle	el-der	gun-ner	large-ness
can-ker	em-ber	Ham-mer	li'mit
can-non	em-pire	han-dle	love-ly
ca-pon	end-less	hand-some	Man-ner
car-go	en-gine	hap-py	mas-ter
car-nal	en-ter	hel-met	mein-ber
car-ry	en-voy	high-ness	mer-chant
ce-dar	er-ror	ho'nest	mer-cy
cel-lar	e ven	hum-ble	mind-ful
cen-ter	e-vil	hun-dred	mi'stress
cham-ber	Fa-bric	hurt-ful	mo'dest
cha'pel	fac-tor	I dle	mo-ney
chap-ter	fa'mine	i-land	month-ly
cler-gy	fa-mous	i'nage	mort-gage
col-lege	far-ther	im-pulse	morn-ing
com-mon	far-thing	in stant	mo'ther
cre'dit	fa-ther	i-ron	Name-ly
Dag-ger	fe-male	Jol-ly	na-tive
dark-ly	fer-vent	judg-ment	na-ture
dar-ling	fe-ver	jug-gle	na'vy
debt-or	fic-kle	ju-lep	ne'pew
de-cent	for-tune	junc-ture	ne'ver
dis-tant	for-ward	Kind-ness	no-ble
doc-trine	fu-ture	king-dom	non sense
sol-phin	Gal-lant	kin-folk	no'thing

no-

as the Words are all properly marked where the double Accent happens.—
 The double Accent, when alone, shews also where the stress of the Voice lies
 the same as the single one.

no-tice	pa"sture	ru in	thank ful
no"vice	pay-ment	Sab bath	there fore
num-ber	pi"ty	sa"vage	thun der
nur-ture	prac-tice	schol"lar	tim ber
nu-sance	pro"fit	scrip ture	ti tle
Ob ject	pro"mise	se cret	to tal
of fice	pro"per	sen tence	tur nip
off spring	pro"phet	ser vant	Un cle
of ten	pro sper	se"ven	up-right
or-gan	pul pit	shep-herd	ut-most
or phan	Qua"drant	shil-ling	ut-ter
o"ther	quar ter	si-lence	Va"lue
ox en	quick ly	sil-ver	ver dict
Pa"lace	qui et	sin gle	ve"stry
pa"late	qui"ver	si"ster	vi"car
pale nefs	Rack et	so"lemn	vi"fit
parch-ment	rash ly	spi"rit	War rant
par ents	ren der	Ta ble	wi"dow
pa"rish	right-ly	tem-per	Year-ly
par-son	ri ot	te"nant	yon der
pas sage	rob ber	ten der	Zea-lous

TABLE II.

DISSYLLABLES, *accented on the latter Syllable.*

A -Base	af front	be sides	con-fess
A -a bide	a lone	Com-mit	con-fide
ab hor	a-long	com-pare	con-firm
ab jure	a miss	com-pel	cor-ode
ab-solve	a part	com-pile	cor-rupt
ab furd	a-wake	con-cern	De-base
ac-cept	Bap-tise	con-cise	de-camp
ad-mire	be-come	con-clude	de-face
af-fect	be-get	con-cur	de-fame
af-flict	be-long	con-dole	de-ject

de-light	for-sake	per-vert	re-side
de mise	forth-with	pre-fer	re-sign
de ny	Gen-teel	pre-fix	re-solve
de part	Him-self	pre-pare	re-pect
dis-solve	Im-bibe	pro-cure	re-store
E-clipse	im-mense	pro-duce	re-turn
e-lect	im-part	pro-fess	Sa ^l ute
embrace	im-plore	pro-mote	se-cure
en-grave	im-pure	pro-vide	se-duce
e-rect	in-cline	Re-buke	sin-cere
e-scape	in-clude	re-cant	sub-mit
e-state	in-duce	re-fer	sub-scribe
e-vent	in-dulge	re-fine	sub-sist
ex-alt	La-ment	re-flect	suc-cess
ex-cept	Ma-chine	re-fuse	sup-pose
ex-pence	man-kind	re-gard	su-preme
ex-pire	ma-ture	re-ject	sur-prize
ex-port	Ob-scure	re-lapse	Trans-form
ex-pose	ob-serve	re-mit	trans-gress
ex-press	ob-struct	re-morse	trans-late
ex-tract	of-fence	re-pel	Un-done
ex-treme	op-press	re-pine	un-less
To-ment	Perform	re-port	u-nite
for-bid	per-fume	re-pose	un-just
fore-warn	per-haps	re-lent	un-wise
for-get	per-plex	re-sent	u-surp

TABLE III.

Words of Three Syllables, accented on the first Syllable.

A B di cate	a ⁿ i mal	ca ⁿ len dar
A ac ci dent	a ⁿ i-mate	care ful ly
ad vo cate	ap-pe-tite	car-pen-ter
af fa ble	a ⁿ ra ble	cer-ti-fy
al go ny	Bat-te-ry	cha ⁿ rac-ter
an-cestors	Cal-cu-late	com-pli-ment

con-

con se quence	lon gi tude	se"ve ral
De cen cy	Ma"nage ment	fol di er
di"li gence	mar vel-lous	so"lemn ize
E"du cate	mu si cal	spe"ci fy
en ter-prize	Nar ra tive	spec ta cle
en vi ous	neg li gent	stu-di ous
ex cel lent	no mi nate	suf fo cate
ex e cute	O-di ous	sum-ma ry
Fa"mi ly	o"ra tor	sur-ro gate
for ti fy	or na ment	sym pa thize
Gal le ry	or tho dox	Ten der nefs
gar den er	Pa li ate	tes ta ment
gen tle man	pa"ra dise	trac ta ble
go"vern ment	Ra ri ty	tur bu lent
Ho li nefs	ra ven ous	tur pi tude
hor ri ble	re"com pence	Va can cy
I dle nefs	rec ti fy	va ri ance
ig no ble	ru mi nate	vic to ry
in fa my	Sa cra ment	vin di cate
in ti mate	sa"la ry	Un der ling
in tri cate	se cre cy	u ni verse
Kin f wo man	sen su al	u su ry
Le"ga cy	sen si ble	Wick ed nefs
le"gi ble	se ri ous	war rant ed

TABLE IV.

WORDS of THREE SYLLABLES, accented on the middle Syllable.

A -Ban don	ac count ant	De can ter
a bo"lish	ac know ledge	de cre"pit
a bate ment	ap pren tice	de par ture
a bor tive	Ca the dral	dis sem ble
a bun dance	con si der	En large ment
ac cept ance	cor rupt ed	ex act or

ex-ter-nal	me-cha"nic	Se dû cer
Fan ta"stic	mis'chie vous	spec ta tor
I de a	O bei sance	Te"sta tor
il lu"strate	of fen sive	to-bac-co
in form er	Pre sump tive	Un cer-tain
in ter pret	pro hi"bit	un feign-ed
in-te"state	Re lin quish	un fruit ful
Ma lig nant	re mem ber	un learn ed
*Ac qui esce	*e"ver more	re"par tee
a la mode	Im ma ture	ri"ga doon
am bu"scade	im por tune	Se"ven teen
Ca"val cade	in ter cede	su per fine
cir cum cise	in tro duce	Vi o lin
cir cum vent	Ma"ga zine	vo"lun teer
con de scend	O ver charge	Un der-mine
coun ter vale	Per se vere	un der stand
Dis a gree	Re-con cile	Ye"ster day
dis be lief	re in force	ye"ster-night

TABLE V.

WORDS of FOUR SYLLABLES, *accented on the first Syllable.*

A c-ces sa ry	cha"ri ta ble	côr ri gi ble
Al le go ry	com fort a ble	cor rup ti ble
a mi a ble	com ment a ry	cor pu len cy
a"mi ca ble	com mis sa ry	cow ard li nefs
an ti mo ny	com pe ten cy	De"li ca cy
an ti qua ry	com pli ca ted	de"spi ca ble
ar bi tra ry	con ti nen cy	dis fi cul ty
Be"ne fit ting	con quer a ble	di li gent ly
Ca"ter pil-lar	con tro ver sy	dis pu ta ble
ce"re mo ny	con tu ma cy	Ef fi ca cy

* These few, and some others, are accented on the last Syllable.

E

e"lc

e"le gan-cy	Jú-di ca ture	Pàr-li a ment
e"li gi ble	La"men ta ble	pa"tri mo ny
e"vi dent-ly	le gif la tive	per fe cu tor
ex cel len-cy	lu mi na ry	per-son a ble
For mi-da ble	Ma"le fac tor	pre"fe ra ble
Ge"ner-ous ly	ma tri mo ny	pro fit a ble
gen tle-wo man	me"mo ra ble.	pro"mis so ry
glo ri-ous ly	mi"li ta ry	pur ga to ry
go"vern a ble	mo"men ta ry	Sanc tu a ry
Ha"bit a ble	mo"na"ste ry	fo ci a ble
ho nour a-ble	Na-vi ga-ble	fe"cre-ta ry
ho"f-pi-ta ble	ne"ces sa ry	sta"tu a ry
Ig-no--mi ny	nu-me"ra ble	Ta ber na-cle
i"mi ta-ble	ne-cro man cy	te"sti mo ny
in-ti-ma-cy	Or di na ry	Vo"lun ta ry
in-ven-to ry	o"ra-to ry	vul ner a ble

TABLE VI.

WORDS of FOUR SYLLABLES, *accented on the second Syllable.*

A B bre vi-ate	a.po"lo-gy	De cén ni-al
a bi"li ty	ap pro pri ate	de-ge"ne-rate
a-bo"mì nate	ap-pur te nance	de li"ver ance
a-bun dant ly	ar ti"cu late	Ef fe"mi nate
ac-com mo date	au da"ci-ty	e gre gi ous
ac-com pa-ny	au-ri"cu la	e-pi"to my
ac-ti"vi ty	Bar ba ri-an	ex-pe-ri-ence
ad ver tise-ment	be-ne"vo-lence	Fa-mi"li ar
a-dul-te rate	Ca-la"mi-ty	fi de li ty
am phi"bi-ous	ca no-ni-cal	Gram-ma"ti-cal
a-na"lo gy	ca-pa"ci-ty	Har-mo-ni-ous
a-na"to mise	ca-pi"tu late	hu-ma"ni-ty
a-na-to-my	cap-ti"vi-ty	Il-li-ter-ate
an-ge"lic-al	cer-ti"fi-cate	il-lu-mi-nate
an-ti"pa-thy	con-gra"tu late	im-me-di-ate

im-por-tu-nate	no-to-ri-ous	re-luc-tan-cy
in-cor-po-rate	O-be-di-ence	rhe-to-ri-cal
in-tel-li-gence	ob-li-vi-on	ri-di-cu-lous
La-bo-ri-ous	om-ni-po-tence	Se-cu-ri-ty
li-ti-gi-ous	om-ni-sci-ent	fin-ce-ri-ty
Mag-ni-fi-cence	Par-ti-cu-lar	so-bri-e-ty
ma-tu-ri-ty	pe-cu-li-ar	Tau-to-lo-gy
mor-ta-li-ty	phi-lo-so-pher	tran-qui-li-ty
Na-ti-vi-ty	pre-des-ti-nate	Ve-ra-ci-ty
no-bi-li-ty	Re-bel-li-on	Un-cer-tain-ty

TABLE VII.

WORDS of FOUR SYLLABLES, *accented on the third Syllable.*

A ddication	correspondent	imitation
accidental	Declamation	inclination
agriculture	demonstration	inconsistent
allegation	detrimental	independent
apprehension	disagreeable	inoffensive
arbitration	discontented	instrumental
Benediction	dispensation	intercession
beneficial	Education	intercepted
Circulation	everlasting	introductive
combination	expectation	Lamentation
comprehension	Fermentation	limitation
condescension	Generation	Manufacture
conflagration	gravitation	meditation
consecration	Habitation	memorandum
consolation	hesitation	misdemeanor
conversation	howsoever	

modulation	resurrection	violation
Navigation	revelation	*Animadvert
nomination	Salutation	Legerdemain
Obligation	satisfaction	Misapprehend
operator	supercription	misrepresent
opportunately	Tribulation	misunderstand
ornamental	Universal	nevertheless
Publication	Variation	superabound
Regulation	vindication	superintend

TABLE VIII.

WORDS of FIVE SYLLABLES, *accented on the second Syllable.*

A Bominable	Harmoniously	Notoriously
apothecary	hereditary	Pecuniary
auxiliary	Immediately	perpetually
Confederacy	impracticable	preparatory
contemptuously	incontinency	Recoverable
conveniently	incorruptible	repository
Degeneracy	inevitable	Unanswerable
deliciously	inexorable	uncharitable
dishonourable	inimitable	unfortunately
Effeminacy	innumerable	ungovernable
effectual	irreparable	unnecessary
egregiously	Legitimacy	unreasonable
extravagancy	Maliciously	unseparable

TABLE IX.

WORDS of FIVE SYLLABLES, *accented on the last Syllable save one, unless otherwise marked.*

A Breviation	accommodation	Circumlocution
abomination	anniversary	commemoration

* These eight are accented on the last Syllable.

communication	multiplication	sanctimónial
consideration	mytholo"gical	signification
Denomination	Opportunity	solemnization
determination	Predestination	superiórity
Eradication	purification	Transfiguration
Genero"sity	Qualification	Unalterable
glorification	Recommendation	uncircumcision
gratification	reconciliation	unexpóundable
Humiliation	representation	unexprésible
Interrogation	representative	ungrammátical
Miscellaneous	retaliation	unharmónious
mortification	Sanctification	unpárdonable

ORTHOGRAPHY EXEMPLIFIED; *or, WORDS consisting of such Letters as vary in their Uses and Sounds according to their different Positions.*

A Ccession*	accuracy	alabaster
accomplice	agility	alacrity
accrue	agitate	alamode
acquiesce	agonies	allegiance
		al-

E 3

* Here the Scholar should be put to divide the Word Accession; which done according to the foregoing Spelling Rules will be thus: Ac-ces-sion; then to make him account for every Syllable thus: In ac the a sounds short, because the Syllable ends with a Consonant, (See further explained, p. 5.) and the c hard because it ends a Syllable, (See p. 17.) as ak; ces, the c sounds soft before e, i, and y, (See p. 17.) The e short, (See the general Rule for the long and short sound of Vowels, p. 5.) The s keeps its own natural sound, as ses; sion, si sounds like sh before a Vowel (See p. 32.) The o is short, (See the general Rule for Vowels as above); n never varies in its sound, as, shon; so the Word is sounded Akshon.

allegory	clandestine	enthusiasm
ambiguous	climacteric	energy
ambition	cognizance	epigram
amphitheatre	college	epiphany
analogy	conditional	exigence
anatomise	congestion	exaggerate
angelic	congratulate	expatiate
antiquity	conjunction	Facetious
antagonist	conscientious	fictitious
architecture	connection	flagitious
artificial	conspicuous	fragrancy
assemblage	Dandle	*Gigantic
association	decatalogue	grimace
atmosphere	decision	grotesk
audacious	deficient	guidance
Baggage	degenerate	guinea
bagnio	depreciate	Harangue
beatific	diagonal	hexagon
bastion	discipline	historiographer
brocade	discretion	hurricane
Capacious	disjunction	hypocrisy
caprice	ductile	Jocosely
capricious	Ecstasy	jocular
cautious	efficacy	juttle
captious	egregious	Initial
censure	elections	ingratiate
characteristic	elegantly	intrigue
camomile	elephant	Legible
circumstances	emergency	legislative

* Gigantic (g) g sounds soft before e, i, and y, (See p. 19.) The ii long, (See the general Rule, as ji; (gan) g sounds hard before a, o, u, l, and r, (See p. 19.) The a and n as before make jigan (tic) ti keeps its natural Sound before a Consonant, (See p. 25.) c is hard as before, so that the Word is sounded jigantic.

legi-

legitimate.	Panygeric	fatyrical
licentious	pathetical	fchismatic
locution	participate	ſcientific
logician	philosophy	ſimplicity
luſtre	phyſiognomy	ſolicitous
Machine	phlegmatic	ſophiſtry
magazine	politician	ſpherical
magicians	polygamy	ſtagnate
mathematics	procratiſtate	ſubjection
mechanical	progeny	ſubſidy
mythology	propitious	Theatre
mimic	profelyte	tobacconiſt
Nauſeous	Quinteſſence	topical
negociate	Receptacle	tyrannical
negligence	reciprocal	Vacuity
notation	repugnancy	validity
Obdurate	rhetorician	variegation
obedience	rheumatism.	vehemence
oblique	rigorous	vivacity
obnoxious	Sagacity	vivify
obſequious	ſanction	Unamiabſe
omniſcience	ſaphire	unanimity

✎ The Scholar ſhould be put to prove and account for every Word in this Table, after the foregoing Manner, until he be perfect in all the Rules and Obſervations in Orthography. The Words in theſe four laſt Tables are left undivided, as Exerciſes for the Spelling Rules. And note, by the 3d. Rule, which relates to two, three, or four Conſonants coming together, *cb*, *pb*, *ſb*, *tb*, *wh*, muſt be conſidered as ſingle Conſonants, according to the foregoing Obſervations, and to go with or without *l* or *r* to the latter Vowel; and when three or four other Conſonants come together, and the laſt of them be not *l* or *r*, the two or three firſt go to the former; as *Junc-ture*, *Parch-ment*.

OF
ETYMOLOGY:
OR, THE
KINDS OF WORDS, &c.

PART III.

CHAPTER I.

Q. WHAT is ETYMOLOGY?

A. *Etymology* is that Part of Grammar which treats of the Kinds of Words, (or Parts of Speech) their Derivations, Endings, Change, and Likeness to one another, whether *Primitive* or *Derivative*.

Q. What is a Primitive Word?

A. A *Primitive Word* is that which comes from no other Word in our Language; as, *kind*.

Q. What is a Derivative Word?

A. A *Derivative Word* is that which comes from some other Word in our Language; as, *kindly*, from *kind*.

Q. Into how many Parts of Speech are the Words in the English Tongue divided?

A. Four;

A. Four: 1. NAMES; which express *Things* or *Substantives*.

2. QUALITIES; which express the *Manners*, *Properties*, or *Affections of Things*.

3. VERBS; which express the *Actions*, *Passions*, or *Being of Things*.

4. PARTICLES; which shew the *Manner* or *Quality of Actions*, *Passions*, or *Being*, &c.

Q. *Are the Parts of Speech the same in English as in Latin?*

A. Yes, and in all other Languages as well as *Latin*: For that which is a Name, or Noun Substantive in *English* is a Noun Substantive in the *Latin*, *Greek*, *Hebrew*, *French*, &c. Languages.

OF NAMES.

Q. *What do you mean by Names?*

A. Words that express *Things* themselves, and want not the Help of any other Word to make us understand them; as, *a Man*, *a Book*, &c.

Q. *What further distinguishes Names from the other Parts of Speech?*

A. As *Names* express *Things* without the Help of another Word; you cannot put the Word *Thing* after them without making Nonsense: Thus you cannot say *Man Thing*, *Book Thing*, &c.

Q. *How many Sorts of Names are there?*

A. Three; *Common*, *Proper*, and *Relative*.

A. *What do you mean by Common Names?*

A. *Common Names* are such as express a whole Kind; as the Name *Horse*, signifies my *Horse*, your *Horse*, or any other *Horse*.

Q. *What do you mean by Proper Names?*

A. I mean the Name or Names of some particular Person, Creature, Place or Thing; as, one Man is called *John*, another *Thomas*, to distinguish them from the Rest of Mankind: One *Horse* is called

called *Jolly*, another *Whitefoot*: One Place is called *London*, another *Newcastle*: One Book is called the *Bible*, another the *Pleasing Instructor*, &c.

Q. *What are Relative Names or Pronouns?*

A. *Relative Names* are such as relate to the Persons or Things in Question, to avoid the Repetition of the same Word; as, instead of my own Name, I say *I*; instead of your Name, I say *thou* or *you*; instead of his Name, I say *he*; instead of her Name, I say *she*; and if I speak of a Thing that hath no Distinction of Sex, I say *it*.

Q. *How many Persons belong to Names?*

A. There are three Persons in each Number, viz. The *First* speaks of ourselves; the *Second* is always the Person or Thing spoken to; the *Third* is always the Person or Thing spoken of; as

SINGULAR.

1. *I*,
2. *Thou*, or *you*.
3. *He*, *she*, or *it*.

PLURAL.

1. *We*,
2. *Ye*, or *you*.
3. *They*.

Q. *Why do we say you, when we speak only to a single Person, since it is really of the Plural Number?*

A. It is customary among us, (as likewise among the *French* and others) to express ourselves so: But then we say *you* and not *ye*; and the *Verb* that is put to it is always of the *Plural Number*, for we say *you love*, which is *Plural*; and not *you lovest*, which is *Singular*. So likewise out of complaisance, as we say *you* for *thou* and *thee*, so we frequently say *your* for *thy*, and *yours* for *thine*.

Q. *What are who, which, and what called?*

A. *Personal Interrogatives*, when they are used in asking Questions.

Q. *Is there any Difference in the Use of who, which and what as Interrogatives?*

A. Yes; *who* is used only when we speak of Persons; as, *Who is that Man?* and *which* only when

we speak of Things; as, *Which is your Hat?* *What* is used when we speak either of Persons or Things, and relates to the Kind, Quality, or Order; as *What Lady is that?* *What Book is this?* *What (or which) Place do you chuse?*

Q. *Are who and which Interrogatives? and do they always imply a Question asked?*

A. No; they frequently signify only Relation to some Person or Thing; as, *John was the Man who came to me; this is the Book which I bought,* and are then properly Relatives or Qualities. See p. 67.

Q. *How do Relative Names differ from other Names?*

A. By having a leading and a following State.

Q. *What do you mean by the leading and following States?*

A. The *Relative Names* either going before or following the Verb; as, *I love; we love.* Here *I* and *we* going before the Verb *love*, are called the *leading State*. But in the following Examples; namely, *My Father loves me; the Master loves us; me and us*, following after the Verb *loves*, are called the *following State*.

Q. *Can you give the leading and following States of all the Relative Names in both Numbers?*

A. Yes: *I* the first Person Singular in the leading State, makes *me* in the following State: *We* makes *us*, &c.

	Leading State.		Following State.	
1st Person	Singular	<i>I</i>	<i>Me</i>	
	Plural	<i>We</i>	<i>Us</i>	
2d Person	Singular	<i>Thou</i>	<i>Thee</i>	
		<i>You</i>	<i>You</i>	
	Plural	<i>Ye</i>	<i>You</i>	
		<i>He</i>	<i>Him</i>	
3d Person	Singular	<i>She</i>	<i>Her</i>	
		<i>They</i>	<i>Them</i>	
	Plural	<i>Who</i>	<i>Whom</i>	
	The Interrogative of Persons		<i>Which,</i>	

Which, what, and it, are the same in both States

Of NUMBER.

Q. *What is Number?*

A. Number is the Distinction of one from more.

Q. *How many Numbers are there in English?*

A. Two; the Singular and the Plural.

A. When we speak but of one Person or Thing; as, a Boy, a Book.

Q. *When do we use the Plural Number?*

A. When we speak of more Persons or Things than one; as, Boys, Books, &c.

Q. *How is the Plural Number in English, commonly formed or made.*

A. By adding *s* to the Singular; as *Hand* in the Plural makes *Hands*; *Boy* makes *Boys*, &c.

Q. *Is the Plural Number always made by adding *s*?*

A. Not always; for when the Singular Number ends in *ch*, *sh*, *fs*, or *x*, when the Syllables must be added; as, *Church* makes *Churches*; *Fish*, *Fishes*; *Witness*, *Witnesses*; *Box*, *Boxes*.

Q. *What do you observe of Words that end in *ce*, *ge*, *se*, and *ze*?*

A. Such Words, by adding *s* to make them Plural, always gain a Syllable more than they had in the Singular; as, *Face* makes *Faces*; *Stage*, *Stages*; *Horse*, *Horses*; *Affize*, *Affizes*.

Q. *Why does the *s* added to Words ending in *ce*, *ge*, *se*, and *ze*, make them gain another Syllable in the Plural Number?*

A. Because the *s* that is added to make them Plural would not be heard in the Sound, unless it made another entire Syllable.

Q. How do Words that end in *f*, *fe*, or *y*, make their Plurals?

A. 1. By changing *f* or *fe* into *ves*; as, *Calf*, makes *Calves*; *Half*, *Halves*; *Knife*, *Knives*; *Life*, *Lives*; *Leaf*, *Leaves*; *Loaf*, *Loaves*; *Sheaf*, *Sheaves*; *Shelf*, *Shelves*; *Self*, *Selves*; *Thief*, *Thieves*; *Wife*, *Wives*; *Wolf*, *Wolves*; except *Hoof*, which makes *Hoofs*; *Roof*, *Roofs*; *Grief*, *Griefs*; Also *Dwarf*, *Handkerchief*, *Relief*, *Wharf*, *Proof*, and *Strife*, which have only *s* added to make them plural: And most Words ending in *ff* are made Plural by the Addition of *s*; as, *Scoff*, *Muff*, *Ruff*, *Cuff*, *Snuff*, *Stuff*, *Puff*, makes *Scoffs*, *Muffs*, &c.

2. Names ending in *y*, change *y* into *ie*, with the Addition of *s* in the Plural: as, *Body* makes *Bodies*; *Enemy*, *Enemies*; *Mercy*, *Mercies*, &c. But after a Vowel in the same Syllable, it is retained; as, *Joy*, *Joys*; *Day*, *Days*; *Way*, *Ways*; *Essay*, *Essays*.

Q. Do all Plural Names end with *s* or *es*?

A. No: 1. Some end in *en*; as *Man* makes *Men*; * *Woman*, *Women*; *Child*, *Children*; *Brother*, *Brethren*, or *Brothers*; *Ox*, *Oxen*.

2. Some end with *ce* or *se*; as *Die* makes *Dice*; *Mouse*, *Mice*; *Louse*, *Lice*; *Goose*, *Geese*; *Penny*, *Pence*.

3. Others end with *t* and *th*; as, *Foot* makes *Feet*; *Tooth*, *Teeth*; which are both irregular.

4. Words purely *Latin*, *French*, &c. generally make their Plurals as in their original Languages; as, *Erratum*, *Errata*; *Phænomenon*, *Phænomena*; *Beau*, *Beaux*; *Monsieur*, *Messieurs*, &c.

* Proper Names of Men and Families mostly make their Plurals regularly, and are sometimes used in the Plural Number, as, *ten Joins* are in Company; *the Marlboroughs*, *the Cavendishes*, *the Howards*, &c. &c.

5. Some Words have both the Singular and Plural Number alike; as, *Sheep, Hofs, Swine, Fern, Deer*; but are of the Singular Number when a goes before them.

Q. *Have all Names a Singular and Plural Number?*

A. No; some have no Singular, and others no Plural.

Q. *Can you give any Examples of Names that want the Singular Number?*

A. Yes; the following, viz. *Annals, Alps, Arms, Ashes, Bellows, Bowels, Breeches, Cresses, Goods*, (meaning all Sorts of Effects, Riches or Possessions) *Entrails, Ides, Lungs, Sciffars, Shears, Snuffers, Thanks, Tongs, Wages, Dregs, News, &c.*

Q. *What Names have no Plural?*

A. All proper Names of Cities, Rivers, Countries, &c. and several Common Names.

Of GENDER.

Q. *What is Gender?*

A. Gender is a Distinction of Sex.

Q. *How many Sexes are there?*

A. Two; the Male and the Female.

Q. *Have we any more Genders in English?*

A. Yes; Things without Life are said to be of the Neuter Gender, by Reason they do not, properly speaking, belong to either of the other two; as, a *Stone, a Table*.

Q. *How come we then to say he, when we speak of the Sun, and she of the Moon, a Watch, a Ship, &c.*

A. This is a Custom from the *Latin*, in which several inanimate Names are classed under the Masculine or Feminine Gender; yet it must be an Impropriety, as Things without Life cannot have any Dif-

Difference of Sex, unless when such Words are taken in a personal or figurative Sense; as, *Death is common to us all, he spares neither Poor nor Rich; the Earth is the Mother of Man, she brings forth Food, &c.*

Q. How are the Sexes distinguished?

A. By the third Person Singular of Relative Names, viz. *he, she, it*, as has been before observed.

Q. Have you no other Way of distinguishing the Sexes?

A. Yes; by the five following Ways:

I. When we would distinguish the Difference of Sex, we do it by different Words; as,

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Bachelor	Maid, Virgin	horse	mare
boar	fow	husband	wife
bow	girl	king	queen
bridegroom	bride	lad	lass
brother	sister	lord	lady
buck	doe	man	woman
bull	cow	master	mistress
cock	hen	milter	spawner
dog	bitch	nephew	niece
drake	duck	rake	jilt
father	mother	ram	ewe
son	daughter	sloven	flut
stag	hind	steer	heifer
uncle	aunt	wizard	witch
widower	widow	whore-	whore, or
gander	goose	monger	strumpet

* In Latin, Greek, and some other Languages, the Gender or Sex is distinguished by changing the Ending of the Quality or Adjective; but in the English Languages, the Ending of the Quality is never changed.

II. But when there are not two different Words to express both Sexes ; or, when both Sexes are comprehended under one Word, then we add a Quality or a Pronoun used adjectively to the Word to distinguish the Sex ; as, *a Male Child, a Female Child, a He Goat*, for the Male ; *a She Goat*, for the Female.

III. Sometimes we add another Name or Substantive to the Word to distinguish the Sex ; as, *a Man-Servant, a Maid-Servant, a Cock-Sparrow, a Hen-Sparrow*.

IV There are likewise some few Words which distinguish the Female Sex from the Male by the Ending *ess*, viz.

Male.	Female.	Male.	Female.
Abbot	Abbess	Host	Hostess
actor	actress	marquis	marchioness
baron	baroness	mayor	mayoress
count	countess	prince	princess
deacon	deaconess	prior	prioress
duke	duchess	poet	poetess
elector	electress	prophet	prophetess
emperor	empress	shepherd	shepherdess
governor	governess	tutor	tutress
heir	heiress	viscount	viscountess

V. Some Words in *ix* ; as, *Administrator, Administratrix ; Executor, Executrix, &c.*

Q. *Have English Names no other Variation in their Endings, but those which distinguish the Sex, or make the Plural Number ?*

A. When two Names come together, the former is by the Addition of *s* turned into the Genitive Case, or a Possessive Name, and signifies,

1. The Possessor ; as, *Henry's Horse, or the Horse which Henry has or possesses.*

2. The Author as, *Pope's Works, or the Works which Pope was Author of.*

3. The

3. The Relations of Person or Things; as, *The King's* Son*, or *the Son of the King*.

Q. Suppose the Word that is to be turned into the Genitive Case ends with s, is the 's to be added?

A. If the Word is of the Singular Number, both the s's are commonly written; as, *Charles's Horse*, *St. James's Park*, &c. Though sometimes when the Pronunciation requires it, to avoid similar Sounds coming together, one s is left out; yet the Apostrophe is still retained at the End of the Word, to denote the Genitive Case; as, *J. Walters'*, or *J. Rogers' Horse*: All Words of the Plural Number, and such as want the Singular, and end in *es*, are best written with single s; as, *Two Year's Salary*; *the Horses' Provender*; *the Alps' Quality*; *the Compasses' Legs*, &c. except such as form the Plural Number without an s; as, *Men's Honour*, *Women's Modesty*. Words that end in *ss* are likewise best written without the additional s; as, *for Righteousness' Sake*, &c.

F 3

Q. Is

* It must be observed, that when y is the last Letter of a Word that is turned into the Genitive Case, it is always retained before the 's — And when the Particle *of* is used to make the Genitive Case, the Possessed comes first in Order, and the Possessor after; but when the 's is used, the Proprietor is named first, and the Property or Thing possessed afterwards; as, *The Estate of my Father was bought*, &c. — *My Father's Estate*, &c. After the Qualities *this* and *that*, the Property or Thing possessed stands first, and it is understood also after the Possessor; as, *This Horse of David's was once mine*.

† As in English we have but this one Case, we express the Circumstances, Properties or Affections of Things one to another, by the Help of little Words called Prepositions; such are *of*, *to*, *with*, *from*, *by*; whereby we are freed from the great Trouble that is found in other Languages of expressing the Circumstances, &c. of Names, by six Cases in each Number, and five or six different Declensions. So likewise

OUT

Q. Is not this 's added instead of his the first Part (hi) of his being cut off?

A. No; They are mistaken who think this 's is added instead of his; as, Mary's Book, would then be Mary his Book, which would be Nonsense.

Q. Are not Names sometimes used for, and partake of, the Nature of Qualities?

*A. When two Names are compounded into one, and joined together with a Hyphen, and sometimes without it, the former takes to itself the Nature of a Quality; as, a Turkey Voyage, or a Voyage to Turkey; Mountain Wine, or Wine the Produce of the Mountain; a Sea-Fish, or a Fish of the-Sea; an Apple-Pye, or a Pye made mostly of Apples; a Silver-Seal, or a Seal made of Silver, &c. Yet all such are properly compound Names.**

CHAP. II.

Of QUALITIES or ADJECTIVES.

Q. WHAT are Qualities?

A. Words which express the Manners, Properties, and Affections of Things or Substances: as, wise, foolish, black, white, round, square, &c. all

our having no Difference in Gender in our Names, is an Advantage as great as the former, and which no other Language, ancient or modern, enjoys, except the Chinese.

* These compound Names are nearly related to Possessives and require mostly a Genitive Case to express in other Words what they imply, as plainly appears by the Explanation of the above Examples.

which

which require to be joined to another Word or Name, to shew their Signification, and make us understand them; as, *a wise Man, a foolish Man, a black Dog, a white Dog, a round Table, a square Table, &c.*

Q. *How do you know the Qualities from the other Parts of Speech?*

A. By putting the Word *Thing* after them, which they will bear with good Sense; as, *a good Thing, a black Thing, a white Thing, &c.* For a Quality cannot clearly signify any Thing without a Name either expressed or understood; as, *to hit the white (Mark)* is understood; *refuse the evil (Thing)* and *chuse the good: Thing* is, in both Places, understood.

Q. *Have Qualities any Difference of Number, or Variation in their Ending?*

A. No; for we never say *goods Things, bads Things*, but *good Things, bad Things, &c.* except *this*, which makes *these*, and *that*, *those*, in the Plural.

Q. *What Qualities come from Personal Names?*

A. These Personal Possessives, *my, mine; thy, thine; his; our, ours; your, yours; her, hers; their, theirs*

Q. *Is there any Difference in the Use of my and mine, thy and thine, &c.*

A. 1. Yes; *my* being the first Person Singular must not be used without a Name after it; as, *this is my Book*. And *mine* is used without a Name, or rather supplies the Place of one; as, *Whose Book is this? Mine: that is, my Book*. *Our* being the first Person Plural, is used with a Name.

		With a Name.	Without a Name.
1st Person	Sing.	My	Mine
	Plur.	Our	Ours
		2d Person	

2d Person	{	Sing. ———	<i>Thy</i>	———	<i>Thine</i>
		Plur. ———	<i>Your</i>	———	<i>Yours</i>
3d Person	{	Sing. ———	{ <i>His</i>	———	{ <i>His</i>
			{ <i>Her</i>	———	{ <i>Hers</i>
		Plur. ———	<i>Their</i>	———	<i>Theirs</i>
Persons, or Things		———	* <i>Other</i>	———	<i>Others</i>

To these we may add *whose* and *its*, † which can never be used without a Name after them; as, *Whose Cloth is this? I like its Colour, &c.*

Q. *When do we use the Word own?*

A. When we would express ourselves more emphatically; as, *this is my own House, your own Land; Alexander's own Horse.*

Q. *Which of the Personal Possessives take own after them?*

A. *My, thy, his, her, our, your, their*, may have *own* after them; but we never say *his* or *ours own*, &c. yet we sometimes say *mine own, thine own.*

Q. *What Parts of Speech are this, that, the same, who, ‡ which, and what?*

A. When

* *Other* may be used in the Plural Number with a Name; as, *other Men*; and likewise without a Name in the Singular; as, *the one Party, or the other.*

† When *its* is a Quality, the Possessive of *it*, it is written without an apostrophe to distinguish it from *it's* (the Contraction of *it is*) used in Poetry: But those who write correctly never put *it's* or *tis* for *its* or *it is* in Prose; as *it's* a Fault, *'tis* done, *it's* Value; for *it is* a done, *its* Value. Yet *'tis* is used by good Authors at the Beginning of a Sentence or Paragraph to introduce it boldly; as, *'Tis all a Joke.*

‡ *Who*, in all Situations is used in Relation to Persons only, and *which* only in Regard to Things; and though *which* is used when we speak of one Person in particular that is or was amongst a Company,

A. When any of them is used in asking a Question, it is called an Interrogative, as has been before observed; but every where else they are Relatives or Qualities, respecting some Names expressed or understood before; as, *this is the Book which (Book) was yours, and the same (Book) which was my Brother's formerly; a Garden is what I love; this is the Man who has a particular Value for me, &c.*

Q. *What are this and that usually called?*

A. *This* and *that* are called Demonstratives, because they shew what particular Person or Thing you mean; as, *this or that Man, this or that Book. This* and *these* relate to Things near at Hand, as *that* and *those* refer to Things farther off.

Q. *Is not that used sometimes instead of who or which?*

A. Yes; though not elegantly; as, *I saw a Man that (or who) had been on the same Side that (or which) I had been on. He is the Man that (or who) has done me so many Favours.*

Q. *Are there no other Sorts of Qualities?*

A. Yes; 1. Such as signify doing; as, *a dancing Dog, a scolding Woman, a loving Father, a crying Child, &c.*

2. *Doing upon*; as, *a Writing-Desk, a Dining-Table, a Smoothing-Cloth, &c.*

3. *Suffering*; as, *a ruined Man, a shaved Head, &c.*

4. Such as are compounded with another Quality; as, *a proud-spirited, high-minded Man; a half-filled Gask, &c.* the former Part of all such Qualities approach near to the Nature of an Adverb.

5. Qua-

in this Case it has a Relation to the Number; as, *which (one) of them was best? What, whether, the same, &c.* are used without Distinction in Regard to both Persons and Things.

5. Qualities in *nt* are sometimes used as Participles in *ing*, and as such are placed after their Names, as, *a Lion, dormant, couchant, rampant; the Prince regent, &c.*

Q. *Are not all these by Grammarians called Participles?*

A. Yes, commonly.

Q. *Are Participles then a distinct and different Part of Speech from Qualities or Adjectives?*

A. No, not all of them; for *learned, loving, scolding, and writing*, when joined with Names, as, *a learned Man, a loving Father, a scolding Woman, a writing Desk*, are as evidently Qualities or Properties of those Names, as, *wise, fair, good*, would be, if joined to them.

Q. *Are all these Words which are called Participles, really mere Qualities?*

A. Words signifying the Time of acting or suffering, &c. as, *I am writing a Book, he is making a Pen, we have burnt the Coals, ye have praised the Book*, and such like, cannot, with any Propriety, be called Qualities, agreeable to the usual Definition of that Term.

Q. *When are Participles mere Qualities?*

A. 1. When they have no respect to Time; as, *a learned Man, a carved Pillar*.

2. When they are joined to Names; as, *an understanding Man, a writing Desk, a crowned Head*.

3. If they are compared; as, *loving, more loving, most loving; learned, more learned, most learned*.

4. If they are compounded with a Preposition that the Verb they come from cannot be compounded with; as, *unbecoming, unheard, unseen*; for we do not say, *to unbecome, to unheard, &c.*

Of ARTICLES.

Q. *What Parts of Speech are a and the?*

A. They have the Nature of Qualities, being joined to Names as other Qualities are, but they are commonly called Articles.

Q. *What is the Use of Articles?*

A. To determinè or fix the Meaning or Sense of Names, and apply them to particular Persons.

Q. *What is the Difference between a and an?*

A. *A* is used before all Names that begin with a Consonant; as, *a Crown, a King, &c.* and *an* before all those that begin with a Vowel; as, *an Oyster, an Egg, &c.* also before such as begin with *h* silent; as, *an Herb, an Hour, an Heir*, but when *h* is sounded, *a* is to be used; as, *a Hat, a Hen, a Hare, &c.*

Q. *What is the Difference between a and the?*

A. *A** is used in a general Sense; as, *a Man*, that is, *any Man*; and *the*† is used when a particular Person or Thing is spoken of; as, *the Master, the Grammar*, (or *this very Master, or this very Grammar*) *which teacheth the Art of true Spelling, Reading, and Writing, will much improve me.*

Q. *Do we set Articles before proper Names?*

A. Proper Names do of themselves particularly distinguish the Persons or Things of which one speaks; as, *John, Joseph*: so have no Articles before them: Likewise the Names of Countries, Cities, Provinces, Rivers, Mountains, &c. have no Articles before them. Neither are Articles set before the particular Names of Virtues; as, *Justice, Sobriety,*
Tem-

* *A* and *an* are sometimes Articles of Number, and signify one; as, *all to a Man; all to an Ell.*

† When a Relative, it is written *the*.

Temperance. Of Vices; as, *Drunkenness, Gluttony, &c.* Of Metals; as, *Gold, Silver, &c.* Of Herbs; as, *Thyme, Marjoram, &c.*

Q. *Dou yo never set Articles before proper Names?*

A. Yes, sometimes; but then it is when some Name or Substantive is understood; as, *the Thames*, where *River* is understood; *the Albemarle*, that is, the Ship *Albemarle*: or by Way of Distinction or Eminence: as, *he is a Lonsdale*, that is, *one whose Name is Lonsdale*: *The Talbots*, that is, *the Family of the Talbots*: *The Alexanders, the Cæsars, the Marboroughs, the Vernons, the Granbys, the Rodneys*, are brave and valiant Men called by those Names.

Q. *Are the Articles ever set before Qualities?*

A. Yes; but it is by Reason of some Name expressed or understood; as, *Alexander the Great*, that is, *the Great King*, or *the Great Alexander*; *George the Third*, that is, *the third King of England of that Name*; *he is the valiantest of all Men*, that is, *the most valiant*.

Of the COMPARISON of QUALITIES.

Q. *In what other Respects do Qualities differ from Names?*

A. By admitting Degrees of Comparison, which Names or Substantives do not; they being only to be compared by their Qualities.

Q. *What is Comparison?*

A. It is the altering of the Signification of a Word into more or less, by Degrees; whereby we say one Person or Thing is *fair*, another *fairer*, or *more fair*, and a third is *fairest*, or *most fair*.

Q. *How many Degrees of Comparison are there?*

A. There are three Degrees of Comparison, viz. the Positive, the Comparative, and the Superlative; as, *hard, harder, hardest*.

Q. *When*

Q. *What is the positive Degree?*

A. It is the Quality itself simply, without any Likeness or Comparison; as, *great, wise, &c.*

Q. *What is the comparative Degree?*

A. The Comparative somewhat exceeds the Positive in Signification; as, *greater, wiser.*

Q. *How is the comparative Degree formed?*

A. It is formed of the Positive, by adding the Syllable *er*, if it end with a Consonant, or the Letter *r* only, if the Positive end in *r*; as, *greater, wiser*: And it is likewise known by the Sign *more* before the Positive; as, *more great, or greater; most wise, or wiser.*

Q. *What is the superlative Degree?*

A. The Superlative exceeds the Positive in the highest Degree of Signification; as, *greatest, wisest, &c.*

Q. *How is the superlative Degree formed?*

A. It is formed of the Positive, by adding the Syllable *est*, if it end with a Consonant, or the Letters *st*, if the Positive end in *e*; as, *greatest, wisest, &c.* It is likewise known by the Signs, *most, very, or exceeding.*

Q. *What Qualities or Adjectives are those that form the Comparative by putting the Word more before them; and the Superlative by putting the Word most before them?*

A. They are such Qualities chiefly as come from the Latin, and end in

tain	}	as	certain	}	as	necessary
ive			passive			general
al			angelical			commendable
en			golden			elegant
ty			fatherly			loving
less			friendless			peevish
				G		ne

nest ous lent ble	} as	{	honest		ed gid some	}	as	{	wicked rigid troublesome
			virtuous						
			excellent						
			visible						

Q. Are all Qualities or Adjectives compared in the Forms above, by adding *er* or *more* to the Comparative, and *est* or *most* to the Superlative?

A. No; there are some Qualities which are irregular, and are thus compared, *viz.*

Positive.	Comparative.	Superlative.
good	better	best
bad, evil or ill	worse	worst
little	less	least

Q. Can all Qualities be compared?

A. No; some cannot be compared, or take the Words *more*, *very*, or *most* before them; because they do not admit of any Increase in the Signification; as, *all*, *any*, *each*, *every*, *some*, *one*, &c.

Q. What Degrees of Comparison are the following Words of, *fair*, *fairer*, and *fairest*?

A. *Fair* is of the Positive, *fairer* is of the Comparative, and *fairest* is of the Superlative.

Q. Is it good English to say, *more fairer*, or *most fairest*?

A. No; you ought to say, *fairer*, or *more fair*; *fairest*, or *most fair*; for *more fairer*, would signify as much as *more more fair*; and *most fairest*, as much as *most most fair*.

CHAPTER III.

Of VERBS.

Q. WHAT is a Verb?

A. A Verb, as it is commonly called, is that Part of Speech which betokens the doing, be-
ing,

ing, or suffering of a Thing ; to which belong the several Circumstances of Person, Number, and Time.*

Q. *How do you know a Verb?*

A. By placing some relative Name before it ; and if it be a Verb, it will be good Sense ; as, *I walk, thou sittest, he reads, we dine, ye sup, they sleep.*

Q. *Are all Verbs known by putting a relative Name before them?*

A. No ; for imperative Verbs, or Verbs of bidding or commanding, have the Relative after them ; as, *love thou, let him love* : † And infinitive Verbs, *i. e.* such as have an undetermined or unlimited Sense, and always follow other Verbs, are known by having *to* before them ; as, *I chuse to love, to read, &c.*—The infinitive Verb is likewise sometimes expressed by the Participle in *ing* ; as, *I love writing, I love learning, or, I love to write, I love to learn, &c.*

Q. *How many Times or Tenses are there belonging to a Verb?*

A. Three : 1. The Present Time, that now is. 2. The past Time, or what has been. 3. The future Time, or Time to come.

Q. *How many Times are there in English expressed by the Verb itself?*

G 2

A. Two ;

* It is derived from the Latin, *Verbum*, a *Word*, and being the chief Word in a Sentence, is called a Verb, by Way of Eminence, as there can be no Sentence wherein it is not either expressed or understood.

† Our Infinitive Verbs answer to the Infinitives of the Latin, and have neither Number, Person, nor Nominative Word belonging to them. Imperative Verbs want the first Person in both Numbers, have the leading State of a Relative after them in the second Person only ; and all Verbs following the Imperative Verb *let* are commonly used without *to* before them, as above exemplified.

A. Two; the present Time and the past Time.

Q. *How do you know them?*

A. The present Time is the Verb itself; as, *burn*, *love*; the past Time commonly ends in *ed*; as, *burned*, *loved*; &c.

Q. *How do you express the Persons of the Verbs?*

A. By the personal Names, *I*, *thou*, or *you*, *he*, *she*, and *it*, in the Singular; and *we*, *ye*, or *you*, and *they* in the Plural.

Q. *Does the Difference of Number and Person make any Alteration in the Verb?*

A. Yes; as,

	Singular.	Plural.
Persons	1. <i>I love</i>	1. <i>We love*</i>
	2. <i>Thou lovest</i> , or <i>you love</i>	2. <i>Ye</i> , or <i>you love</i>
	3. <i>He loveth</i> , or <i>loves</i>	3. <i>They love</i> .

Q. *Has the English Tongue any Moods?*

A. No.

Q. *The English Tongue having but two Times expressed by the Verb itself, and no Moods, how do we express the other Times of the Verb?*

A. By

* The Verbs are changed or made to agree with the personal Names by the Ending of the second Person singular in *-est*; as in the Example above, the first Person singular, *I love*; is made in the second Person, *thou lovest*, or *you love*; and by the ending of the third Person in *-eth* or *-s*; as *he* or *she loveth* or *loves* in the present Time. And the first Person singular in the past Time, *I loved*, makes in the second Person *thou lovedst* or *you loved*; but the third Person is the same with the first; as, *he* or *she loved*. The Plural Verbs are always the same with the first Person singular, except *am* and *was*, which make *are* and *were* in the Plural; as, *I love*, the first Person singular in the present Time, makes in the plural *we*, *ye*, and *they love*. Also *I loved*, the first Person singular in the past Time, makes in the plural, *we*, *ye*, and *they loved*.

A. By the following Words called Helping Verbs, viz: *do, may, can, am, and be*, in the present Time; *did, have, had, might, could, and was*, in the past Time; and *shall and will*, in the future Time.

Q. How do you form those of the present Time?

A. Thus:

Sing. *I do, thou dost, or you do, he doth, or does.*

Plur. *We do, ye do, or you do, they do.*

S. *I may, thou mayst, or you may, he may.**

P. *We may, ye may, or you may, they may.*

S. *I can, thou canst, or you can, he can.*

P. *We can, ye can, or you can, they can.*

S. *I am, thou art, or you are, he is.*

P. *We are, ye are, or you are, they are.*

S. *I be, thou be'st, or you be, he be.*

P. *We be, ye be, or you be, they be.*

Q. What does *am* or *be* signify?

A. Either of them (for they are the same) by itself signifies *being*; but joined to, or set before a Quality, or rather a Participle, signifies *suffering*, and supplies us with Verbs of Suffering, or Verbs Passive, which we otherwise want; as, *I am turned, If I be blamed, &c.* we having in *English* no distinct Ending to distinguish a Verb that signifies doing from one that signifies suffering. Besides these helping Verbs, *am* and *be*, being joined to a Participle in *ing*, and the Continuation of a Thing signified, afford us a beautiful Variation in our active Verbs, and that in all the Times; as, *I am writing, for I write; I have been writing; for I have written; I shall be writing, for I shall write, &c.* Also *be*, like other Verbs, is used after *let*, as, *let him be cull'd, &c.*

G. 3

Q. How

* *Must* and *ought* commonly express the same Time, and are formed in the like Manner.

Q. How do you form the helping Verbs of the past Time?

A. Thus:

S. I did, thou didst, or you did, he did.

P. We did, ye did, or you did, they did.

S. I have, thou hast, or you have, he hath, or has.

P. We have, ye have, or you have, they have.

S. I had, thou hadst, or you had, he had.

P. We had, ye had, or you had, they had.

S. I might, thou mightest, or you might, he might.

P. We might, ye might, or you might, they might.

*S. I could, thou could'st, or you could, he could.**

P. We could, ye could, or you could, they could.†

S. I was, thou wast, or you were, he was.

P. We were, ye were, or you were, they were.

Q. How do you form those of the future Time, viz. shall and will?

A. Thus:

S. I shall, thou shalt, or you shall, he shall.

P. We shall, ye shall, or you shall, they shall.

S. I will, thou wilt, or you will, he will.

P. We will, ye will, or you will, they will.

Q. When

* So are *would* and *should* formed.

† Helping Verbs in general are also called defective Verbs, because they are not used in their own Tense; besides they have no Participle, neither do they admit any helping Verbs before them, except these four, *do, have, am, and will*, which are sometimes used as principal Verbs in all the Persons, both in the singular and plural Number; they make in the past Time *did, bad, was, and willed*, and admit of helping Verbs before them to form the future Time, &c. They have likewise Participles like other Verbs, viz. *doing, done, having, being, been, willed*.

Q. When a helping Verb comes before another Verb, does either of them change its ending?

A. Yes; the helping Verb changes its Ending, but the other does not; as,

SINGULAR.

1. I do burn.
2. Thou dost, or you do burn.
3. He doth, or does burn.

PLURAL.

1. We do burn.
2. Ye, or you do burn.
3. They do burn.*

Q. What do you call a principal Verb?

A. A Verb that can be formed throughout the present and past Times, without the Help of any of those helping Verbs; as, *love* in the present Time, thus:

SIN-

* Here *do* changes its Ending, but the principal verb *burn* does not. *Do's* used to express the Time with greater Force and Distinction, as *I do love*; *I do not love*; *have* generally signifies Possession, and *had* the contrary; *may* and its past Time *might* denote the Possibility or Liberty of doing a Thing; *must*, *should*, *ought*, the Necessity or Duty of doing; *will*, in the first Person, promises or threatens, but in the second or third, only simply foretels; *shall*, in the first Person, simply expresses, but in the second or third Person commands or threatens; *could* intimates the Intention of the Doer.

Can, *may*, *will*, and *must*, are used with Relation both to the present and future Times; *could*, the past Time of *can*; *might*, the past Time of *may*; and *would*, the past Time of *will*, (as principal Verbs) relate both to the past Time and the Time to come.

These helping Verbs are often joined together; as, *I might have loved*; but then one of them expresses the Manner, and the other the Time of the Verb, and the first only varies in its Formation.

SINGULAR.	PLURAL.
1. <i>I love.</i>	1. <i>We love.</i>
2. <i>Thou lovest, or you love.</i>	2. <i>Ye or you love.</i>
3. <i>He loveth, or loves.</i>	3. <i>They love.</i>

— In the *past Time* thus:

1. <i>I loved.</i>	1. <i>We loved.</i>
2. <i>Thou loved'st, or you loved.</i>	2. <i>Ye or you loved.</i>
3. <i>He loved.</i>	3. <i>They loved.</i>

Q. *Can we form love in the future Time?*

A. Not without *will* or *shall*; as,

1. <i>I will love.</i>	1. <i>We will love.</i>
2. <i>Thou wilt, or you will love.</i>	2. <i>Ye will, or you will love.</i>
3. <i>He will love.</i>	3. <i>They will love.</i>

*** Thus by the Use of these helping Verbs, (especially when two or more of them come together,) we are entirely freed from the various Endings of Verbs, in the *past Time*, or the *preterimperfect* or *preterpluperfect Tenses* of the *Latin*, also from those of the several *Moods* in both *Voices*; which produce near 200 Variations; including those of the different *Persons* of each *Tense*, as they effectually answer all those *Purposes*, according to the *Sense* they are taken in, and the *Nature* and *Import* of the *Subject*: They also afford us some Variations in our *past Time*: as, *I loved, I did love, I have loved*, all denote the *Time past*: yet the principal Verb *loved*, cannot be said to vary, without the *Help* of *did* or *have*, which serve only to express the *past Time* in different Words.

Q. *Have*

Q. *How many Sorts of principal Verbs have we?*

A. Four, as before observed, viz. Active Verbs, which signify being or doing: Passive, by the Help of *am* and *be*, which signify suffering, or denote the Impressions that Persons or Things receive: Imperative, which bid or command: and Infinitive, which have an unlimited Sense, and are known by having mostly the Preposition *to* before them.*

Q. *Do Verbs always take d or ed to form the past Time?*

A. No; some are Irregular.

Of IRREGULAR VERBS.

Q. *What is the first Irregularity?*

A. The first Irregularity, and that which is the most common, took its Rise from the Quickness of Pronunciation, by changing the Consonant *d* to *t*, the Vowel *e* in the regular Ending *ed*, in the past Time, being cut off) that the Pronunciation might be made more easy and free; and seems rather a Contraction than an Irregularity.

Q. *What Letters commonly take t after them?*

A. 1. *Cb, ck, p,* and *x*; as, *snatcht, packt, snapt, mixt*, instead of *snatched, packed, &c.*

2. When the Consonants *l, m, n,* or *p,* follow a Diphthong, each of them generally takes *t* after it, and then the Diphthong is either shortened; as, *halt, dreamt, meant*, from *deal, dream, mean*; or changed into a short single Vowel: as, *felt, kept, slept*.

* Such Verbs as cannot take a Name after them, are by some Grammarians called *Neuters*, because the Action is terminated in the Person or Thing denoted by the Verb; as, *it raineth, the Horse walketh*, &c. yet as all such imply doing or being, in some Posture, Situation, &c. they may with more Propriety be termed active Verbs.

slept, wept, crept, swept, from the Verbs *feel, keep, sleep, weep, creep, sweep*.

3. When a Word ends with two of the same Consonants, and takes *t* after it, to make the past Time, one is dropt; as, *dwelt*, from *dwell*; *past*, from *pass*, &c.

4. When *v* is changed into *f*, it takes *t* after it, to form the past Time; as *left, bereft*, from *leave, bereave*.

Q. *What Letters at the End of Words take 'd to form the past Time.*

A. 1. *B, g, s, v, w, z*, and *th*, when sounded soft; as, *blabb'd, wrong'd, miss'd, mov'd, crow'd, bruiz'd, tyth'd*; also, *l, m, n, r*, following a long Vowel, more easily unite, separately, with *'d** than *t*; as, *liv'd, smil'd, &c.*

2. Verbs ending in *y* take *'d*; as, *marry, marry'd*, or else, which is much better, change *y'd* into *ied*; as, *married, carried, &c.*

Q. *What is the second Irregularity?*

A. Some Words in the present Time ending in *d*, or *t*, have the past Time the same as the present; as, *read, read; cast, cast*.

Q. *What other Irregular Verbs have we?*

A. They are many more; an alphabetical List of the principal of them follows:

Present Time.	Past Time.	Participle.
A Wake	Awoke	Awoke
abide	abode	abode

* This Method of shortening, contracting, and throwing together Clusters of Consonants, has been justly blamed by the late ingenious Author of the *Spectator*, No. 135.

† Verbs ending in *d* and *t*, mostly form their past Times regularly by *ed* at Length, and cannot take *'d* (or *t*) after them; as, *wounded, blasted*, not *wound'd, blast'd*.

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
Be	been	Being, been
bend	bent	bent
unbend	unbent	unbent
bear	bore, bare	born
begin	began	begun
bereave	bereft	bereft
beseech	besought	besought
beat	beat	beaten, beat
bind	bound	bound
bite	bit	bitten
bleed	bled, blooded	bled
blow	blew	blown
break	broke	broken
breed	bred	bred
bring	brought	brought
buy	bought	bought
Catch	Caught, catch'd	Caught
chide	chid	chidden
chuse, or choose	chose	chosen
cleave	clave, clove	cleft, cloven
come	came	come
creep	crept, crept	crept
crow	crew, crowed	crown
Dare	Durst, dared	Dared
die	died	dead
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamt
drink	drank	drunk
drive	drove	driven
dwell	dwelled, dwelt	dwelt
Eat	Eat, ate	Eaten
Fall	Fell	Fallen
feed	fed	fed

feel

<i>Present Time.</i>	<i>Past Time.</i>	<i>Participle.</i>
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew, fled	flown
forfake	forsook	forfaken
freight	freighted	fraught
freeze	froze	frozen
Geld	Gelded, gelt	Gelded, gelt
get	got	gotten
give	gave	given
gild	gilded, gilt	gilded, gilt
gird	girded, girt	girded, girt
grind	ground	ground
go	went	gone
grow	grew	grown
Hang	Hung, hanged	Hung
have	had	having, had
hear	heard	heard
help	helped, helpt	holpen
hew	hewed	hewn
hide	hid	hidden, hid
hold	held	holden
Keep	Kept	Kept
know	knew	known
Lay	Laid	Laid
lead	led	led
leave	left	left
leap	leaped, leapt	leapt
lend	lent	lent
lie	lay	lain
lose	lost	lost
Make	Made	Made

Present Time.

Past Time.

Participle.

mean
mow
meet
Rend
ride
ring
rise
run
Say
see
seek
seethe
fell
send
shake
shear
shew
shine
shoot
shrink
sing
sink
sit
slay
slide
sleep
sling
smell
smite
speak
spell
spill
spend
spin

meant
mowed
met
Rent
rode, rid
rang
role
ran
Said
saw
sought
sod
fold
sent
shook
shore
shewed
shined
shot
shrank
sang
sank, sunk
sat
slew
slid
slept
slung
smelt
smote
spoke
spelled, spelt
spilled, spilt
spent
span

H

meant
mown
met
Rent
ridden
rung
risen
run
Said
seen
sought
sodden
fold
sent
shaken
shorn
shewn
shone
shot
shrunken
sung
sunk
sat
slain
slidden
slept
slung
smelt
smitten
spoken
spelt
spilt
spent
spun

spit

*Present Time.**Past Time.**Participle.*

spit	spat	spat
spring	sprang	sprung
stand	stood	stood
stick	stuck	stunk
sting	stung	stung
steal	stole	stolen
stink	stank	stunk
strike	struck	stricken
strive	strove	striven
swear	swore, sware	sworn
sweep	sweept, swept	swept
swell	swelled	swoln
swing	swang, swung	swung
swim	swam, swum	swum
Take	Took	Taken
tear	tore	torn
teach	taught	taught
tell	told	told
think	thought	thought
thrive	throve	thriven
throw	threw	thrown
tread	trod	trodde
Weep	Wept	Wept
win	won	won
wind	wound	wound
wear	wore	worn
weave	wove	woven
write	wrote, writ	written, writ
work	worked, wrought	wrought
wring	wrung	wrung

Q. How are the irregular Verbs formed?

A. Thus:

In

In the present Time.

SINGULAR.

1. I fly, or I am flying
2. Thou fliest, or you fly
3. He flieth, or flies.

PLURAL.

1. We fly
2. Ye, or you fly
3. They fly

In the past Time.

1. I flew, fled, or did fly,
(or was flying)
2. Thou fliest, or didst fly,
or you flew, fled, or
did fly.
3. He flew, fled, or did fly.

1. We flew, fled, or did
fly.
2. Ye, or you, flew, fled,
or did fly
3. They flew, fled, or did
fly.

In the future Time.

1. I shall, or will fly, i. e.
be flying.
2. Thou shalt, or wilt fly,
or you shall or will fly,
3. He shall, or will fly.

1. We shall, or will fly
2. Ye, or you, shall, or
will fly.
3. They shall, or will fly.*

Of PARTICIPLES.

Q. What is a Participle?

A A Participle is a Part of Speech derived from a Verb, and signifies *being, done, or suffering*, and also implies *Time* as a Verb does; but is otherwise like a Quality. It is particularly known by placing both a relative Name and a Verb before it; as, *He loves walking*.

Q. How many Sorts of Participles are there?

A. Two; the Active Participle that ends always in *ing*; as, *loving*, and the Passive Participle, that ends almost always in *ed, t, or n*; as, *loved, taught, slain,*

H 2

* All irregular Verbs are formed much in the same Manner.

slain. The past Time of our active Verbs ending in *ed*, or *t*, when contracted, is very often regularly the same with the Participle; as, *hate, hated, hated; teach, taught, taught, &c.* And when it ends in *n*, it is often the same as the present Time of our active Verbs, the *n* being added; as, *see, saw, seen, give, gave, given; rise, rose, risen, &c.* yet it is sometimes otherwise formed or made*.—See the irregular Verbs.

CHAP. IV.

Of PARTICLES.

Q. WHAT are Particles?

A. Particles are little Words that express or denote some Circumstance, Manner, or Quality of an Action, and join Sentences together.

Q. How many Sorts of Particles are there?

A. Four; Adverbs, Conjunctions, Prepositions, and Interjections.

Of ADVERBS.

Q. What is an Adverb?

A. An Adverb is a Particle joined either to a Verb, to a Quality, to a Participle, or to another Adverb, to explain their Manner of acting and suffering; or to point out some peculiar Circumstance, Quality, or Manner signified by them.

To a Verb thus; *The Boy writes correctly.*

To a Quality, or Adjective, thus: *He is a very diligent Boy.*

To a Participle thus: *A Man truly fearing God.*

To

* Every Participle, except that in *ing*, is to be used with *am* or *is* as a passive Verb; the past Time of active Verbs being improper.

To another Adverb, thus: *He lives very happily.*

Q. *How many Kinds of Adverbs have we in English?*

A. There are many Kinds of Adverbs, a few of which are as follows:

1. Of Time present; as, *now, to-day.*

The Time past; as, *already, before, yesterday, heretofore, long since.*

The Time to come; as, *to morrow, not yet, hereafter, henceforth or henceforward, by and by.*

An undetermined Time; as, *often, oftentimes, seldom, daily, yearly, always, when, then, ever, never.*

2. Of Place; as, *here, there, where, elsewhere, every where, no where, some where, above, below, within, herein, without, whither, hither, thither, upward, downward, whence, hence, thence.*

3. Of Number; as, *once, twice, thrice, rarely, seldom, frequently, often.*

4. Of Order; as, *lastly, last of all, secondly, thirdly, fourthly, &c.*

5. Of Quantity; as, *how much, how great, enough, sufficient, somewhat, something, nothing.*

6. Of Affirming; as, *verily, truly, undoubtedly, unfeignedly, yea, yes.*

7. Of Denying; as, *nay, no, not, in no wise.*

8. Of Doubting; as, *perhaps, peradventure, by chance.*

9. Of Comparing; as, *how, as, so, how much, less, least, more, very, rather, than, whether, either, neither, also, exceedingly, almost, well nigh, little less, least of all, nothing less, as it were, alike, otherwise, differently, far otherwise.* Others are compounded in Imitation of Qualities; as, *sooner, sooner, sooner; often, oftener, oftener.*

10. Of Quality; as, *justly, proudly, &c.* which Words are derived of Qualities or Adjectives, and denote:

denote the same Quality as the Words they are derived from do, and may be explained by the Name and Preposition; as, *with Justice*, for *justly*; *with Prudence*, for *prudently*.

There are but few Qualities which may not be turned into Adverbs, by adding to them the Termination *ly*; as, *meek*, *meekly*: And they admit of Comparison by *more* and *most*.

Of CONJUNCTIONS.

Q. What is a Conjunction?

A. A Conjunction is a Part of Speech that joins either Words or Sentences together, and shews the Manner of their Dependence upon one another; as, *I will go and eat my Supper*, but *shall have nothing but Bread, Cheese and Beer*.

Of Conjunctions there are several Sorts; as,

1. Copulative; as, *and*, *also*, *both*.
2. Disjunctive; as, *or*, *nor*, *either*, *neither*.
3. Casual; as, *for*, *because*.
4. Conditional; as, *so*, *that*, *but*, *if*.
5. Concessive; as, *though*, or *tho'*, *although*, *indeed*.
6. Rational; as, *therefore*, *wherefore*, *seeing*, *since*.
7. Adversative; as, *yet*, *nevertheless*, *notwithstanding*.
8. Exceptive; as, *but*, *unless*, *except*, &c.
9. Suspensive; as, *whether or not*, *whether*, &c.

Some of these may be reckoned Adverbs, and some of the Adverbs used as Conjunctions, without any great Impropriety; as, *whether* is a comparative Adverb and a suspensive Conjunction, &c.

Of PREPOSITIONS.

Q. What is a Preposition?

A. A Preposition is a Part of Speech, most commonly set separate or before other Parts, especially Names

Names or Noun-Substantives, to shew the Respect or Relation one Thing has to another.*

Q. *What are the Prepositions set separate or before other Parts of Speech?*

A. They are such as these that follow: *above, about, after, against, among, amongst, at, before, behind, beneath, below, between, beyond, by, through, or thro', beside, for, from, in, into, an, or upon, over, of, out or out of, to or unto, towards, under, with, off, within, without.*

Q. *What are the Prepositions joined, or set in Composition?*

A. The English Prepositions are, *a, be, for, fore, mis, over, out, un, up, with.*

Latin Prepositions are, *ab or abs, ad, ante, circum, con, for cum, contra, de, dis, di, e, or ex, extra, in, or im, inter, intro, ob, per, post, præ, preter, re, retro, se, sub, subter, super, trans.*

Greek Prepositions are, *a or an, amphi, anti, hyper, hypa, meta, peri, syn.* Their Uses, &c. follow.

The ENGLISH PREPOSITIONS used in Composition explained.

I. *A* is sometimes redundant, or superfluous, at the Beginning of a great many Words; as, in *abide*, for *bide*; *arise*, for *rise*; *awake*, for *wake*. It is sometimes used, though very improperly, for *on* or

* Besides the separate Use of Prepositions, they have another, which is to be joined in Composition with a vast Number of Words, and by this Means they create great Variety, give a peculiar Beauty, Fluency, and Elegancy to our Language; by the Help of which we do all that the *Greeks* and *Latins* did, partly by Prepositions, and partly by the Diversity and Difference of Cases.

or *in*; as, *a-Foot*, for *on Foot*; *he is a-Bed*, for *in Bed*, &c.

2. *Be* is used for *about*; as in *besprinkle*, i. e. *to sprinkle about*. It is also used for *by* or *nigh*; as, *beside*, i. e. *by* or *nigh* the *Side*. For *in*; as, *besides*, i. e. *in Time* or *early*. For *for*; as, *to bespeak*, i. e. *to speak for*, &c.

3. *For* signifies Negation or Privation, i. e. *it denies or deprives*; as, in *forbid*, i. e. *bid it not to be done*, &c.

4. *Fore* signifies as much as *before*; as *to foresee*, i. e. *to see it before it comes to pass*.

5. *Mis* denotes Defect or Error; as, *Misdeed*, i. e. *an ill Deed*, or *not done rightly*; *misemploy*, *to employ it wrong*; or *to mistake, misuse*, &c.

6. *Over*, signifies Eminence, or Superiority; as, *to overcome*, *to oversee*, *to over-rule*: It denotes also Excess; as, *over-hasty*, *over-joyful*, &c.

7. *Out* signifies Excess, Excellence, or Superiority; as, *to out-run*, *to out-go*, &c.

8. *Un* signifies Negation or Contrariety, or the not being so and so; also Dissolution, or the undoing a Thing already done; and set before Qualities, signifies not; as, *pleasant*, *unpleasant*, i. e. *not pleasant*; *unworthy*, *unseen*, &c. But when *un* is put to Verbs, it destroys or undoes what has been already done; as, *undo*, *unsay*, *unweave*, &c.

9. *Up* denotes above, upwards, or upper, with respect to Places or Things that lie upwards, &c. as *upside*, i. e. *the Side that lies uppermost or highest*.

10. *With* signifies against; as, *to withstand*, i. e. *to stand against*. Sometimes it denotes as much as from or back; as, *to withhold*, i. e. *to hold from one*; *to withdraw*, i. e. *to draw back*.

The LATIN PREPOSITIONS, used in the Composition of English Words explained.

1. *Ab* or *Abs* signifies *from*, but compounded with an English Word, denotes some Excess or Increase; as, *to abhor*, *to abuse*: Also Parting or Separation; as, *to abstain*, *to abolish*, &c.

2. *Ad* signifies *to* or *at*; as, *adjoin*, i. e. *to join*, *near*, or *next to*; *adjacent*; i. e. *that which lies nigh*.

3. *Ante* signifies *before*; as, *antecedent*, the *foregoing Word*; *antedate*, or *date before*.

4. *Circum* signifies *about*; as, *Circumlocution*, i. e. *a round about Way of Speaking*.

5. *Con* (or *com*) from *cum*, signifies *with*, or *together*; as, *Convocation*, i. e. *a calling or meeting together*; *Copartner*, i. e. *Partner with another*: *Commerce*, i. e. *trading together*.

6. *Contra* signifies *against*; as, *to contradict*; also from this comes the compound Preposition *counter*; as, *to counterbalance*, *to counterfeit*, &c.

7. *De* signifies a Kind of Motion from; as, *to detract*, *to decamp*. Sometimes it enlarges the Sense of the Word; as, *to demonstrate*, *to deplore*.

8. *Dis* signifies Separation, Difference, or Diversity; as, *disagree*, i. e. *not to agree*, *disbelieve*, i. e. *not to believe*; *to dissect*, i. e. *to separate*, or *cut assunder*.

9. *Di* enlarges the Sense of the Word it is compounded with; as, *to direct*, *to divert*, &c.

10. *E* or *ex* signifies *out*, *out of*, or *off*; as, *to evade*, i. e. *to put off*; *to exclude*, i. e. *to shut out*.

11. *Extra*, signifies *beyond*, *over and above*; as, *extravagant*, i. e. *one who goes beyond Bounds*.

12. *In* or *im* generally denotes the Position or Disposition of an Action; whereby one Thing is as if it were put into another; as, *to infold*, *to inclose*, &c.

to impart, to implant. It also denotes Privation, or not, and gives a contrary Sense to a primitive Word; as, *indecent*; i. e. *not decent*; *Injustice*, i. e. *not Justice*.

13. *Inter* signifies between; as, *to intervene*, i. e. *to come between*; *Interval*, i. e. *the Space between Business*. But in *Interdict*, or *Interdiction*, it signifies as much as *for in forbid*, &c.

14. *Intro* is an Adverb from the Preposition *intra*, and signifies within; as, *to introduce*, i. e. *to bring into*, or *within*.

15. *Ob* signifies against; as, *obstacle*, i. e. *what stands in the Way*; *to oppose*, i. e. *to put against*.

16. *Per* signifies through; also a Degree of Excellence or Excess; as, *perfect*, i. e. *thoroughly done*; *to pervade*, i. e. *to go over or through*.

17. *Post* signifies after; as, *Postscript*, i. e. *written after*; a *Posthumous Work*, i. e. *published after the Author's Death*.

18. *Pro* comes from *Præ*, and signifies before; as, *to premeditate*, i. e. *to meditate of before*.

19. *Pro* signifies for, or forth; but it has also a great many other Senses; as, *to profess*, *to protest*, *pronounce*, *prorogue*, &c.

20. *Preter* signifies against; as, *preternatural*, i. e. *contrary to the common Order of Nature*.

21. *Re* generally implies a repeated Action; as, *to repeat*, i. e. *to say over again*; *to relapse*, i. e. *to fall ill again*. It also denotes Opposition, or against; as, *to repulse*; and sometimes only enlarges the Sense of the simple Verb; as, *to repent*, *to reprove*, &c.

22. *Retro* signifies backward; as, *Retrospection*, i. e. *a looking backward*.

23. *Se* signifies without, (from *sine* or *seorsum*, by itself); as, *secure*, i. e. *sine Cura*, or *seorsum a Cura*, *separate*, *seclude*, &c.

24. *Sub*

24. *Sub* signifies under ; as, *subscribe*, i. e. to write under.

25. *Subter* signifies under ; as, *Subterfuge*, i. e. a Refuge under.

26. *Super* signifies upon, over, or above ; as, *Supercription*, or written upon a Letter ; *superfluous*, i. e. over and above. In some Words that come from the French, it is changed into *sur* ; as, *Surplus*, i. e. a Quantity over and above what it ought ; *Surface*, &c.

27. *Trans* signifies over, beyond, or Change ; as, *to transport*, i. e. to carry over ; *to transgress*, i. e. to go beyond ; *transplant*, *transpose*, *transform*, *transfigure*, i. e. to change Place, &c.

The GREEK PREPOSITIONS, used in the Composition of English Words, explained.

1. *A*, or *an*, signifies Privation, or not ; as, *Anonymous*, i. e. without a Name ; *Anarchy*, i. e. without Government.

2. *Amphi* signifies on both ; as, *Amphibious*, i. e. such Creatures as live both on Land and Water.

3. *Anti* signifies against ; as, *Antidote*, i. e. a Remedy against Poison, &c. *Antichrist*, i. e. one that is in Opposition to Christ.

4. *Hyper* signifies over and above ; as, *Hyperbole*, is a Figure in Rhetoric that represents Things over and above, or much greater than the Truth.

5. *Hypo* signifies under ; as, *Hypocrite*, i. e. one that pretends to be very religious, but underneath, or privately, is very wicked.

6. *Meta* is the same as *trans*, i. e. beyond or change ; as, *metamorphose*, i. e. to change from one Shape or Form to another.

7. *Peri* signifies about ; as, *Periodical*, i. e. any Thing that has a settled Time to turn about, or to perform its Course or Revolution in.

8. *Syn*

8. *Syn* signifies with or together; as, *Synagogue*, that is an *Assembly or Company gathered together*.

Of INTERJECTIONS.

Q. *What is an Interjection?**

A. An Interjection is a Particle made use of to express some sudden Motion or Passion of the Mind; as, *ah! alas!*

Of Interjections there are several Sorts, *viz.*

1. Admiring; as, *heigh! behold! O strange!*
2. Despising; as, *pish! phy! shah! tush!*
3. Mirth; as, *ha! ha! he!*
4. Sorrow; as, *ho! O sad! alas! alack!*
5. Silence; as, *hish! hum! mum!*
6. Surprize; as, *hay! hey!*
7. Calling to; as, *Oh! joho! hem! he! hip!*
8. Names are sometimes used for interjections; as,

with a Mischief! O the Villiany! &c.

CHAP. V.

Of the DERIVATION of WORDS.

Q. *IN the Derivation of Words, are Names or Substantives ever changed into Verbs?*

A. Yes;

* Most of the Interjections are natural Sounds, common to all Languages.

Mr. *Chambers*, in his *Universal Dictionary*, makes the following Observations: "Some, says he, deny the Interjections to be Words, or any Parts of Speech, and make them mere natural Signs of the Motions or Passions of the Mind, expressed by these inarticulate Sounds, several whereof Brutes have in common with us." But as there are Passions which must be represented in Writing and Discourse, the Interjection has a good Foundation in Nature, and is a necessary Part of Speech.

The celebrated Mr. *Locke* observes, that the Clearness, Beauty, &c. of a good Style, consist very much in the right Use of Particles; which

A. Yes; many Names, and some Qualities or Adjectives, and sometimes the other Parts of Speech, become Verbs, and denote and signify some Sort of Application of the same Thing, or the Thing signified by the Name; as, from a *House* comes the Verb to *house* (*houze*;) from a *Fish*, comes to *fish*; from a *Rule*, comes to *rule*, &c.

Q. Do Names come from Verbs?

A. Yes; almost every Verb has some Name coming from it; and by adding the Termination *er* to a Verb, comes a Name signifying the Agent or Doer; as, from *hear* comes *Hearer*, or one that hears; from *run* comes *Runner*, or one that runs.

Q. What do Qualities that end in *y* or *n* denote?

A. 1. Qualities that end in *y* denote Plenty or abounding, and come from Names, by adding the Ending *y*; as, from *Wealth* comes *wealthy*, i. e. one that has much Wealth; *Health*, *bealthy*; *Might*, *mighty*.

2. Qualities that end in *en*, signify the Matter out of which any Thing is made; as, *Aspen*, *Beachen*, *Oaken*, *Birchen*; as, *an oaken Stick*, i. e. a Stick made of Oak.

Q. What do Qualities that end in *ful* come from and signify?

A. From Names that denote Fulness; as, from *Joy* comes *joyful*, i. e. full of Joy; *Fruit*, *fruitful*, *Youth*, *youthful*, &c.

Q. What do Qualities that end in *some* denote?

A. They generally have the same Sense with *full*;

I

as,

must be learned by a careful Observance of their Use and Application to the best Works of our most celebrated Writers.

Concerning all the Particles, i. e. an Adverb, Conjunction, Preposition, and Interjection, this in general may be observed, that they are very often used interchangeably, or one for another, according to the Tenor and Force of the Sentence or Expressions, as is obvious to every discerning Reader.

as, from *Trouble* comes *troublesome*, i. e. full of *Trouble*; *Delight*, *delightful*, &c.

Q. *What do Qualities ending with less and ly denote?*

A. 1. The Termination *less* being added to Names, forms Qualities signifying Want; as, *worthless*, i. e. of no Worth; *witless*, *heartless*, *careless*, &c.

2. By adding *ly* to Names, and sometimes to Qualities, are formed Qualities which denote Likeness; as, from *Giant* comes *giantly*, i. e. like a *Giant*; *Earth*, *earthly*; *Heaven*, *heavenly*.

Q. *How are diminutive Qualities ending in ish derived?*

A. 1. Qualities diminutive, or Qualities that denote lessening their Signification, are made by adding *ish* to Qualities, and often to Names; as, *green*, *greenish*, i. e. a little or somewhat green.

2. When Qualities in *ish* come from Names, they generally denote Likeness; as, *wolfish*, i. e. like a *Wolf*, from *Wolf*.

3. Some national Qualities end in *ish*; as, *English*, *Spanish*, *Danish*, *Scottish* (or rather *Scots* or *Scotch*), *Swedish*, and denote the respective Kingdoms, or Property thereof.

Q. *What is a diminutive Name or Noun?*

A. A Name diminutive is a Word that commonly, by the Addition of some Letters, or Syllable, to the Word from whence it comes, serves to denote a Diminution, or lessening the Sense of the Word from whence it comes; as, *Lambkin*,* from *Lamb*.

Q. By

* *Kin* being added to *Lamb*, lessens the Signification of the Word; for *Lambkin* is a little Young *Lamb*.

Ing is commonly the diminutive Termination to Animals; as, *Gosling*, *Duckling*, &c. where it seems to signify young; so that *Lambkin* is for *Lambing*, i. e. a young *Lamb*; the *k* being put here to make a better Sound. So likewise these following may be said to be diminutive, viz. *Nag*, *Cottage*, *Pullet*, *Sprig*, when considered with Respect to *Horse*, *House*, *Hen*, *Branch*, &c.

Q. By what other Means are Words derived from their Primitives?

A. By adding *ship*, *dom*, *ric*, *wick*, *ness*, *head*, *hood*, &c. as,

1. Words ending in *ship*, denote Office or Employment, or Condition; as, *Stewardship*, *Lordship*, *Fellowship*.

2. Words ending in *dom*, signify Office or Charge, with Power and Dominion; as, *Popeedom*, *Kingdom*, *Dukedom*.

3. Words ending in *ric* and *wic*, denote Office and Dominion; as, *Bailiwick*, *Bishopric*.

4. Names that end in *ness*, signify the Essence of the Thing, and are formed from Qualities; as, from *white* comes *Whiteness*; from *hard*, *Hardness*. These are called Abstract Names.

5. Names that end in *head* and *hood*, denote the State, Condition, or Quality of a Thing or Person; as, *Godhead*, *Manhood*, *Widowhood*.

6. There are also Names derived from Qualities and Verbs which are made by adding the Ending *th*, with some small Change; as, from *long* comes *Length*; *strong*, *Strength*; *broad*, *Breadth*; *wide*, *Width*; *deep*, *Depth*; *true*, *Truth*:—Also from the Verb *to die* comes *Death*.

Q. Are any English Words borrowed from the Latin?

A. Yes; a great many, and indeed almost all that are not Words of one Syllable, or do not come from Words of one Syllable, are borrowed from the *Latin*; but the greatest Part of these the *French* or *Italians* have borrowed from the *Latin*, and we from them.

Q. What Rules have we to know when a Word is derived from the Latin?

A. These seven following, viz

I. Words in *ion* in *English*, come from those in *Latin* ending in *io*; as *Question* from *Questio*; *Religion*, *Religio*; *Education*, *Educatio*, &c.

II.

II. Words ending in *ty*, from those in *Latin* ending in *tas* ; as, *Liberty*, *Libertas* ; *Charity*, *Charitas* ; *Veracity*, *Veracitas*, &c.

III. Words ending in *ude*, are derived from the *Latin*, by changing *o* into *e* ; as, *Fortitude*, *Fortitudo* ; *Gratitude*, *Gratitudo*.

IV. Many *English* Words ending in *ence* and *cy* are derived from the *Latin* which end in *tia* ; as, *Obedience*, *Obedientia* ; *Clemency*, *Clementia*, &c.

V. Qualities which end in *d*, are mostly derived from those in *Latin*, which end in *us* ; as, *frigid*, *frigidus* ; *rigid*, *rigidus* ; &c. Also such as have in the last Syllable *t*, *n*, or *r* between the two Vowels ; as, *illiterate*, *illiteratus* ; *obscure*, *obscurus* ; *obscene*, *obscenus*, &c.

VI. Many Words ending in *nt* come from *Latin* ones ending in *ns* ; as, *vigilant*, *vigilans*, &c.

VII. Many Words ending in *al*, are derived from those in *Latin*, which end in *is* ; as, *liberal*, *liberalis*, &c.*

CHAPTER VI.

ETYMOLOGY ABSTRACTED and EXEMPLIFIED.

THE *English* Language is divided into four Kinds of Words, or Parts of Speech, viz. Names, Qualities, Verbs, and Particles.

Of NAMES.

NAMES are such Words or Things as you can see, feel, hear or understand, without another Word joined to them ; as, *a Man*, *a Book*, *Virtue*, *Vice*, &c. They may also be known by putting the Word
Thing

* There are several other Words that are derived from the *Latin*, which cannot be brought under any Rule ; as, *Nature* comes from the *Latin* Word *Natura* ; *Grace*, *Gratia* ; *Vice*, *Vitium*.

Thing after them, which they cannot have without making Nonsense ; thus you cannot say *Man Thing*, *Book Thing*, *Virtue Thing*, &c.

There are three Sorts of Names, *viz.* Common Proper, and Relative.

Common Names are such as comprehend a whole kind ; as, *a Man*, *a Woman*, *a City*, &c.

Proper Names are such as belong to particular Persons or Things : as, *William*, *Mary*, *London*, &c.

Personal Names are such as belong to Persons or Things, to avoid the Repetition of the same Word ; as, instead of my own Name, I say *I* ; instead of your Name, I say *you* or *thou* ; and instead of his or her Name, *he* or *she* ; and for Things without Life, or doubtful of Sex, *it* is used.

Names have also two Numbers, *viz.* the Singular and the Plural. The Singular Number speaks but of one, as a *Book*. The Plural Number speaks of more than one, as *Books*.

They have likewise three Genders, *viz.* Male, Female, and Neuter.

II. Of QUALITIES.

QUALITIES are such Words as express the Manners, Properties, or Affections of Things ; as, *good*, *bad*, *wise*, *foolish*, &c. and require to be joined to some other Word to make us understand them ; as, *a good Man*, *a strong Horse*, &c. They may be known by putting the Word *Thing* after them, which will make them good Sense ; as, *good Thing*, *bad Thing*, *white Thing*.

Qualities have also three Degrees of Comparison, *viz.* the Positive, the Comparative, and the Superlative ; as, *wise* in the Positive, makes *wiser* in the Comparative, and *wisest* in the Superlative.

III. Of VERBS.

VERBS denote the doing, being, or suffering of

Persons or Things; and are known by putting some relative Name before them, to make them Sense; as, *I love, we love.**

Verbs have two Numbers, viz. *I love*, Singular; *we love*, Plural. Likewise three Tenses or Times, viz. present, past, and future; as, *I love*, in the present Time, makes *I loved* in the past, and *I shall* or *will love*, in the future Time.

IV. Of PARTICLES.

PARTICLES are Words that denote some Circumstance, Manner, or Quality of an Action, and are used to join Sentences together: They are almost all Monosyllables, and are known by answering to none of the Properties of the other Parts of Speech. They are divided into Adverbs, Conjunctions, Prepositions, and Interjections.

The Manner of classing them, see in the Method of Teaching, inserted at the Beginning of this Book.

ETYMOLOGY EXEMPLIFIED.

WHEN Modesty ceases to be the chief Ornament of one Sex, and Integrity of the other, Society is then upon a wrong Basis, and we shall be ever after without.

* Though some Words are used both as Names and Qualities, and also as Verbs; such are *close, cross, salt, light*, &c. yet by the Sense they are taken in, it is easily known to what Species each belongs, especially as Names have commonly an Article before them, and the Qualities and Verbs their usual Properties to distinguish them; as a *Close*, when a Name implies a Field; *close*, when a Quality implies reserved, or considerate, as a *close* Man; and when a Verb, signifies to conclude or shut up, as to *close* a Discourse, &c.

Some Verbs include a Preposition along with them for an Ending; as, *fly about, admit of, set off, hold in, meet with, send for, turn over*, &c. Also a few may be used actively and passively; as *I am grieved*, or *I grieve*; *I am rejoiced*; or *I rejoice*, &c.

without Rules to guide our Judgments in what is really becoming and ornamental.

Q. In the above Paragraph, tell me what Part of Speech every Word is, and why?

A. *When*) is an Adverb of Time undetermined, (see p. 89.)

Modesty) is a Name (because it denotes the Thing itself) of the singular Number, (see p. 57.)

Ceases) a Verb active, because it betokens doing, (see p. 75.) and has for its nominative Word *Modesty*.

To) is a Preposition (p. 91.) and is here the Sign of an infinitive Verb.

Be) is an infinitive Verb in this Position, because it follows another Verb, with the Preposition, or its Sign *to* before it, (see p. 81.)

The) is the definite Article which denotes or fixes the Sense of one or more Particulars, and shews what you mean, (p. 71.)

Chief) is a Quality or Adjective, because it shews the Manner and Property of a Thing, (p. 67.)

Ornament) a Name as before, p. 57.)

Of) is a Preposition, (p. 91.)

One) a Quality as before.

Sex) a Name as before.

And) a Conjunction copulative, and here joins *Modesty* and *Integrity*; likewise all that is expressed after the former, with all understood after the latter.

Integrity) is a Name of the third Person singular, Nominative Case, and governs the Verb *ceases*, understood after it.

Of) a Preposition as before.

The) An Article, and is here set before a Quality.

Other) is a Quality, but is here put for a Name, where *Sex* is understood, (p. 67.)

Society) is a Name as before.

It)

Is) a Verb passive (p. 77.) of the third Person singular, from the Verb *am*, and has for its Nominative Word *Society*.

Then) an Adverb of Time, (p. 89.)

Upon) is a Preposition as before.

A) is an Article as before.

Wrong) is a Quality in its common Position, viz. before a Name.

Basis) is a Name as before.

And) a Conjunction copulative as before.

We) is a relative Name of the leading State, because it comes before the Verb *shall be*, (p. 59.)

Shall be) *shall* is the helping Verb to *be*, for *be* is here a principal Verb, (p. 8.) and has *we* for its Nominative Word.

Ever after) taken together is an Adverb, (p. 89.)

Without) is a Preposition, (p. 91.)

Rules) a Name of the plural Number.

To guide) is an infinitive Verb, and is known by its Sign or Preposition *to* before it.

Our) is a relative or possessive Quality, (p. 67.)

Judgments) a Name of the plural Number.

In) a Preposition as before.

What) is a Quality put for a Name as before, (p. 67.)

Is) a Verb of the third Person singular, and comes from *am*, which is called a Verb Substantive; it has for its nominative Word the Quality *what*, the Name being understood.

Really) an Adverb, (p. 89.)

Becoming) is mostly a Participle, but here it is a Quality, (p. 76.)

And) is a Conjunction, and here couples like States or Kinds.

Ornamental) a Quality as before.

Q. V
Sentence

Q. A.
A. A.
Verb,
Mind is

Q. A.
A. T.
Q. M.
A. A.

Verb, a
expresse
abomina
Q. M.
A. A.
Sentence

OF
SYNTAX:
OR,
CONSTRUCTION.

PART IV.

CHAPTER I.

Q. **WHAT** is Syntax?

A. The right joining of Words in a Sentence, or Sentences together.

Q. *What is a Sentence?*

A. A Sentence comprehends at least a Name and a Verb, by which some Sentiment or Thought of the Mind is expressed.

Q. *How many Sorts of Sentences are there?*

A. Two; simple and compound.

Q. *What is a simple Sentence?*

A. A simple Sentence is, where there is but one Verb, and one Name the Subject of that Verb, either expressed or understood; as, *Jesus wept; a Lie is abominable.*

Q. *What is a compound Sentence?*

A. A compound Sentence is, when two or more Sentences are joined together; as, *God created Man,*
and

and Christ redeemed him; therefore let us love our God and our Saviour.

Q. How many Rules have we for joining Words right together in a Sentence; or for English Concord.

A. The Fourteen General Rules, with some additional Remarks, which follow, are all that are observed by our best Writers, or necessary in our Language.

GENERAL RULES for ENGLISH CONCORD.

RULE I.

A Verb must agree with its Nominative Word,* in Number and Person; as, *thou readest; he readeth, or reads; we read.*

RULE

* The Word that answers to the Question, *Who is? Who does? Who suffers? or What is? What does? What suffers?* is the Name to which the Verb relates, and is called the Nominative Word; as, *I love. Who loves? I.* Here *I* is the Nominative Word. *We read. Who reads? We.* Here *We* is the Nominative Word. *The Book is read. What is read? The Book.* Here *Book* is the Nominative Word.

Either the Infinitive Verb, or a whole Sentence may be the Nominative to the Verb; as, *to play is pleasant; to lie is abominable; to be careless of what others say of us, is a fatal Error; to punish the Just is not good, &c.*

The Nominative Word is mostly set after the Verb, when the Sentence begins with an Adverb of Place; as, *there are extensive Orchards in Kent, there or here are numberless Curiosities.*

The Masculine Person answers to the general Name, which comprehends both Male and Female; as, *any Person who knows what he says, &c.*

The first Person speaks of himself, as, *I or we*; the second Person is spoken to, as *you or ye*; when I speak of myself and another, I say *we*; when of you and another, I say *ye* or *you*; and all other Names, Relatives and Qualities, must have their Verbs in the the third Person in the same Number to which they belong.

RULE II.

When a Quality is varied according to its Number, it must agree with its Name or Substantive; as, *this Man, those Men; that Book, those Books.**

RULE III.

The Relative must agree with its Antecedent, i. e. its foregoing Name or Names, in Gender, Number, and Person; as, *this is the Boy who reads so well; he is a very hopeful Youth: This is a charming Girl, she is very modest: I value this Book, it contains good Morals.†*

RULE IV.

When a Relative comes before the Verb, it must be of the leading State; as, *I love, we love.* When it is set after the Verb, it must be of the following State; as, *my Father loves me, the Master loves us.‡*

Except

* *This*, which in the plural Number makes *these*, and *that* which makes *those*, are all the Qualities that vary with the Number. Sometimes one of these is joined to a Name of the plural Number, when such Name has no singular; as, *by this Means; or by these Means.* Other Qualities, by the Addition of *s*, are no longer Qualities, or Qualities of the plural Number, (as some Grammarians would have them) but Names; as, *the Sweet's of Prosperity*; here *Sweet's* is not a Quality, but implies the same Sense, as *the Pleasures or Joys of Prosperity*.—Every Word whatever it may be derived from, must be a Name, if it convey a perfect Sense of itself, without the Help of another Word.

† The Relative *who* can relate only to Persons, *which* to Things, *that* either when we speak of Persons or Things; as, *the Man who dines with me; the Table which I bought; that Man, or that House we see yonder.*

‡ The leading State is set after an Imperative Verb; as, *Read thou, Learn you;* or in asking a Question, the leading State must follow the Verb; as, *Can she go? Lives he there?*

Except when there comes a personal Relative or Nominative Word between the Relative and the Verb, then the Relative must be of the following State; as, *the Man whom I saw yesterday, I take to be your Friend, whom you (or your Friend) have long expected.*

RULE V.

Two or more Names having a Conjunction copulative between them, require a plural Verb; as, *John and Joseph are (not is) good Boys; the King and Queen reign (not reigns.)*

RULE VI.

Two Relatives, or a Name and a Relative, require a Verb plural; * as, *thou and he are diligent; he and she are abroad; John and I have been walking.*

RULE VII.

Names of Number or Multitude may have either a singular or a plural Verb, though the Name itself be singular; as, *the Mob is (or are) unruly; the Parliament is (or are) sitting; Part of the Army was (or were) slain.*

RULE VIII.

The Verb Substantive, *i. e. am*, with its past Time *was*, has the leading State of a Relative Name both before and after it; as, *thou art he; who am I; these are they.*

RULE

* When a Relative belongs to several Verbs, it needs only to be expressed with the first? as, *he came, saw, fought, and conquered* — And,

When an Adverb, or any Expression, signifying the Time, Place, Manner, or Cause of a Thing, comes before the Verb, the leading State of the Relative is sometimes set before, and sometimes after it; as, *This said I, or this I said; then came we, or then we came; so do I, or I so do; for what work we, or for that we work.*

RULE IX.

A Preposition has the following State of a Relative after it ; as, *She abides with us ; they came to me.**

RULE X.

When two Names come together, the former is, by the Addition of 's, changed into the Genitive Case ; as, *Man's Life, for the Life of Man ; Children's Folly, for the Folly of Children.*—When three or more Names are connected by the Particles *and, or, and nor,* the Genitive Case is formed only from the last, though all the Possessives are understood ; as, *this is Abraham, Isaac and Jacob's Invention ; it is either Margaret or Mary's Contrivance ; that is neither John nor Joseph's Performance.* Also when several Names are taken together, as a Possessor without a Conjunction ; as, *the Lord Mayor of London's Authority.†*

K

RULE

* Sometimes the leading State of a Relative is set after the Preposition ; but when a Verb is understood ; as, *they came before we,* i. e. before we came. Here *before* is turned into an Adverb, and *we* belongs to the Verb ; but when the Verb is not understood, we say, *they came before us.*

† Sometimes a Possessive is formed before a Participle, with other Words conveying the Idea of a Name ; as, *the King's going to Hanover produced good Effects ; the Parson's being the richest Person in the Parish, gained him double Respect, &c.* Tho' this 's be deemed by some severe Critics and Linguists an Impropriety, alledging that *of* is the only true Sign of the Genitive Case in *English* : Yet as every Language has some Peculiarities of its own ; as *Grammar* is to be adapted to *Language* ; as through Custom we have enfranchised this 's to make a Genitive Case by an easy Pronunciation ; as it would be next to an Impossibility to get clear of it, by varying the Expressions, where it occurs ;

AC 1

RULE XI.

Conjunctions connect like States; also the Adverb *than*, which always follows Qualities of the Comparative Degree; as, *she reviles you, and them, and me. He is two Inches taller than I, i. e. than I am.*

RULE XII.

A Comparative Adverb must not be set before a Quality compared by *er* or *est*; as, *wiser, wisest, and not more wiser, or most wisest.*

RULE XIII.

When two principal Verbs come together, the latter of them expresses an unlimited Sense, with the

and as it answers to the *Genitive Case* in all other Languages, we may certainly without Injustice term it so in English. But though an *Apostrophe* be allowed and tolerated in this Situation, cannot be used in any other in *Prose Writings*, with Propriety; as it serves every where else for a *Contraction*, or an *Abbreviation*, which being very destructive to Language, and always unnecessary, ought carefully to be avoided. Though *Abbreviations* by the Use of the *Apostrophe* sometimes cannot be omitted in *Poetry*; yet they should be as seldom used as possible; it being observable that our Poets themselves might add much Harmony to their Numbers by using their abbreviating Licence less frequently. Note farther, The *Apostrophe* is sometimes used to denote the Plural Number, without the least Pretence for it; as *Quarto's, Folio's, for Quartos, Folios, &c.* Also the *'s* is sometimes written superfluously before Participles in *ing*; as, the Doctrine of a future State's being universally taught, produces much good, &c. Instead of, The Doctrine of a future State being universally taught, &c. To explain the Nature, Circumstance, &c. of the Nominative Word by the Participle in *ing*, is accounted both an expressive and elegant Way of writing.

CONSTRUCTION.

III

the Preposition *to* before it; as, *he loved to learn: I chuse to dance*; and is called the *infinitive Verb*, which may also follow a Name or a Quality; as, *a Time to sing; a Book delightful to read.**

RULE XIV.

Whose being the Genitive Case of *who*, should not be used but when it relates to Persons; as, *this Violin, whose Goodness I know*, is an improper Sentence, and ought to be expressed thus, *this Violin, of which I know the Goodness*; and on the contrary, speaking of Persons, we should say, *this is a young Man, or young Woman, whose Worth I know*; and not, *of which I know the Worth*, which would not be Concord.†

ADDITIONAL REMARKS.

1. **SUCH** Names as want the singular Number are mostly joined to a Verb singular; as, *The News is barren. Your Wages is small. The Compasses is broken. The Wages of Sin is Death.*

K 2

2. When

* The Scholar will best understand this, by being told that infinitive, or invariable Verbs, having neither Number, Person, nor Nominative Word belonging to them, are known or governed by the Preposition *to* coming before them. The Sign *to* is often understood; as bid Robert and his Company (*to*) tarry; you will find him (*to be*) honest, &c.

† These two last Rules having been inserted in former Editions among the additional Remarks, were too much neglected, and are therefore inserted in this as *Syntax Rules*, to engage the Attention in a more particular Manner.

2. When two or more Names of different Numbers are in a Sentence, with a Disjunctive Conjunction between or among them, and equally related to a common Verb; the Verb agrees best with the nearest; as, *the General, or the Officers have ordered Supper; the Cash, the Book, or the Bills, are in the Desk; neither the Bills, nor the Book, nor the Cash, is in the Desk.*

3. In Poetry, the following State of a Relative may come between the helping Verb and its Principal; as, *I shall them teach, for I shall teach them.*

4. The Articles *a* and *an* must never be set before Names of the plural Number, but *the* before either Singular or Plural; as, *a Man, an Ox, the Man, or the Ox.*

5. The Relative *who* is only to be used when we speak to or of Persons: *that*, either when we speak of Persons or Things; and *which* only when we speak of Things, as before observed: Notwithstanding in several of our Church Prayers, &c. *which* is improperly put for *who*, as in the Lord's Prayer, we say, *Our Father which art in Heaven;* instead of *Our Father who art in Heaven.* Again, *Spare thou them, O God, which confess their Faults,* ought to be, *who confess their Faults.*

6. *Of* should not be used after *Participles* in *ing*: For Example, it would be wrong to say, *these Lines are not deserving of a Place in this Book.*

7. A *Preposition* is often understood after a *Verb*; as, *he was banished (from) England:* And it is generally understood when the Verb has both a *Relative* and a *Name*, or two Names following it; as, *I have bought (for) my Sister a new Bible.*

8. When a *Quality* has not a *Name* expressed with it, one is always understood; as, *turn to the Right (Hand) of St. Paul's (Church.)*

9. A *Preposition* before a *Quality*, without a *Name*, is mostly used for an *Adverb*; as, *in particular, in earnest, of late*: Also before an *Appellative* or *common Name*; as, *Man by Man, in Jest, on Purpose, under Colour, by Halves, &c.*

10. Several *Qualities* joined to a *Name* without a *Conjunction* intervening, may be accounted a *compound Quality*; as, *an honest, clear, sensible, young Man*; And when a *Conjunction* comes before the last, the *Name* should only be expressed before the first *Quality*, or after the last; as, *a Wife, kind, discreet, chaste and amiable*, or, *a kind, discreet, chaste and amiable Wife*.

11. A *Negative* in *English* cannot be expressed by two *Negatives*; as, *it was not good for Nothing: I cannot eat none, &c.* Such Expressions are *Solecisms*, which instead of *Negatives* make *Affirmatives*, and signify as much as, *It was good for something; I can eat some*.

12. The *Participle* in *ing*, supplying frequently the *Place* of the *Infinitive Verb*, &c. affords us many beautiful *Variations* in our *Language*; and may be used in several *Positions*, viz. 1. Directly after *simple Verbs*; as, *I like working*, i. e. *to work*. 2. After those *Verbs* which include the *Prepositions* *for, in, of, or to*, along with them for an *Ending*; as, *Lambs fit for killing*, i. e. *to be killed*; *he delights in walking*, i. e. *to walk*; *you are proud in serving them*, i. e. *to serve them*; *used to riding*, i. e. *to ride*. 3. After the *Article the*; *the reading of that Book is very instructive*, i. e. *that Book is very instructive to read*. 4. After a *Preposition*; as, *tired with dancing*, i. e. *with the Exercise, &c.* In the two *Situations* last mentioned, it always supplies the *Place* of a *Name*.

13. All *Participles*, except that in *ing*, are always to be used in the *past Time*, after the *helping Verbs*.

have or *had*; as, *I have seen, I have drunk, &c.* Also with *am* or *be* to make *passive* Verbs; as, *I am forsaken; it was given; the Lottery was drawn, &c.* The *past* Time joined to any of those helping Verbs is manifestly improper; for we do not say, *I have saw; I have drunk; it was gave; the Lottery was drew, &c.*

14. The leading Adverbs, *whether, either*, require or to follow each of them in a Sentence; also *neither* requires *nor*, and relates separately to *two* Persons or Things only; as, *whether you or I go; either you or I must go, neither you nor he will go.* When more Persons, &c. follow, the Conjunction is repeated, or at least understood after each; as, *neither the Paper, nor the Pens, nor the Ink is here.*

15. The following Phrases or Expressions, being authorised by Custom, and not reducible to Rule, may be called *Anglicisms*, viz. *a few Days; many a Time; methinks; every ten Years; while the Book was a-printing; while the Stream was a-running, &c.*

16. In Prose Writings we very often find *wandering*, for *wandering*; *shortning*, for *shortening*; *lengthning*, for *lengthening*; *cou'd*, for *could*; *don't*, for *do not*; *may'nt*, for *may not*, &c. All which, with others of the like Stamp, may be called *Barbarisms*, and ought carefully to be avoided.

17. When two Clauses of a Sentence refer equally to what follows, they must be both properly connected to it; as, *Never was a Man so troubled, or suffered Half the Uneasiness as I have done this Evening—Should be, so troubled as I have been, or suffered Half the Uneasiness I have done this Evening.*

CHAP. II.

*Of the ORDER of the ENGLISH LANGUAGE, and of
TRANSPOSITION.*

Q. **W**HAT RULES have you for the Order or proper placing of Words in a Sentence?

A. The general Order of the English Language is as follows, viz. *Qualities* are generally set before the Names they belong to; as, *wise Men, good Horses*. An Article always comes before the Name it belongs to; as, *a Book*: But if the Name have a Quality belonging to it, then the Article is set before the Quality; as, *a large Book*. The Verb generally follows the Name; as, *Ministers preach*. The Particles are made Use of when we would express the *Instrument* wherewith, or *Manner* how a Thing is done, and are used in almost all Places and Positions; as in this Example, viz. *The Beams of the Sun with incredible Speed pass from Heaven through the Air to the Earth, endowed with Heat and Light, by (with or through) which they comfort us, and quicken the Plants which God has provided for our Use and his Glory*. Yet to instance all the Variations the Order of our Language admits of, would be endless.

Q. Have you any Thing further to observe with Respect to the Words in, or Beauty of, a Sentence?

A. The particular Words of a Sentence ought generally to be as different from one another, both in Sense and Sound, as a due Preservation of the Subject and Harmony of the whole will permit; and placed in a Manner most grateful to the Ear, provided the Sense be no Way hurt by it. Agreeable to this, our best Writers, for Ease and Elegance, observe that the Beauty of a Sentence consists chiefly in the Smoothness of the Words in general, and in the Choice of Qualities, suitable to the Subject in Hand.

Like

Likewise that the Rest of the Words fall in their natural Order (as above) according to their Agreements, Disagreements, Relations, and Dependencies one upon another; as in this Example, *Contentment consists in suiting our Desires to Things, and not Things to our Desires; in being thankful for what we have, and not uneasy for what we have not: And he who once attains this Virtue to Perfection, not only enjoys the compleatest Pleasure in this Life, but takes the most certain Course to secure to himself the Joys of the next.*

All Repetitions of the same Word, or even Words which express the same Thing, are carefully to be avoided: Except,

1. When the Sense would be otherwise obscure, as it must be, by not repeating the *from* in the following Sentence: *It proceeds not from Stupidity, or a slothful Neglect, but from a generous Liberality of Soul.*

2. When it is to excite the Attention; as, *Every Action, nay every Intention, every Design of Man, is known to the Almighty: He sees not only what he does, but what he aims at.*

Of TRANSPOSITION.

Q. *What is Transposition?*

A. Transposition is the placing of Words in a Sentence or Sentences, out of their natural Order, to render their Sound more harmonious and agreeable to the Ear; as,

1. The Name or Substantive is often put out of its Place, especially when *there* or *it* is set before the Verb; as, *there was a Man*, i. e. *a Man was*; *it is the Custom*; i. e. *the Custom is*.

2. The Preposition is frequently transposed; as, *Whom do you dine with?* for, *with whom do you dine?* *What Place do you come from?* for, *from what Place do you come?*

Q. *May*

Q. May Words in a Sentence be placed in what Order we please?

A. No; we must in *English*, as well as in all other Languages, follow the Use of the best Speakers and Writers.

The clearest and best Writers in Prose have the fewest Transpositions in their Discourses; and in Poetry they are never used, but when the Nature and Harmony of the Verse require it; as,

*Of Man's first Disobedience, and the Fruit
Of that forbidden Tree, whose mortal Taste
Brought Death into the Word, and all our Woe,
With Loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing heavenly Muse, &c.*

The Order is thus: *Heavenly Muse, sing of Man's first Disobedience, &c.*

CHAP. III.

Of GRAMMATICAL FIGURES.

Grammatical Figures in general are Four, viz.
1. An *Ellipsis* (Defect) which implies a Deficiency. 2. A *Pleonasm* (Luxuriancy) implies something more than needful. 3. An *Enallage* (Exchange) is one Thing put for another. 4. A *Solecism* (Impropriety) is a faulty Speech or Sentence.

Q. What is an Ellipsis?

A. An Ellipsis is either of a Letter or a Word; the former denotes the Want of one or more Letters in a Word; the latter, the Want of one or more Words in a Sentence.

Q. Can you give any Example of the Ellipsis of a Letter?

A. An Ellipsis of a Letter is threefold: 1. A taking away, when the Defect is in the Beginning of

of a Word; as, *to quit*, for *acquit*; *to spy*, for *esp*,
mend, for *amend*. 2. A Contraction, when the De-
 fect is in the Middle; as *saith*, for *sayeth*; *shortning*,
 for *shortening*; *Hindrance*, for *Hinderance*. 3. A
 cutting away when the Defect is in the End; as,
tho', for *though*; *thro'*, for *through*.

Q. Give some Examples of an Ellipsis of a Word?

A. The Ellipsis of a Word occurs in such Expres-
 sions as these, viz. *I live at the Lion*, for *I live at the*
Sign of the Lion; *a Word to the Wise*, for *a Word*
spoken to the Wise; *when you come to St. Paul's*
(Church) then turn to the Left (Hand): Or, when a
 Word has been mentioned just before, and may
 easily be kept in Mind; therefore in a Relative Sen-
 tence, the Antecedent is seldom repeated; as, *I*
bought the Book, which (Book) I read; or as pointing
 to a Man, you need not say, *who is that Man?* but
who is that? or *drink you Red (Wine) or White?*
 Sometimes a whole Sentence is left out; as, *It is our*
Duty to pay Respect and Deference to all those that are
virtuous; so (it is our Duty to pay Respect and De-
 ference) *to all those who bear any Office in the State*.

In short, whenever one or more Words are left
 out, that Expression is said to be elliptical.

Q. What is a Pleonasm?

A. A Pleonasm is either of a Letter or of a Word:
 The former denotes the Luxuriancy of one or more
 Letters in a Word; the latter the Luxuriancy of one
 or more Words in a Sentence.

Q. Can you give any Example of the Pleonasm of a
 Letter?

A. Sometimes the Luxuriancy is at the Bginning;
 as, *aright*, for *right*; *arise*, for *rise*, &c. Some-
 times it is in the Middle; as, *whatsoever*, for *what-*
ever; *thorough*, for *through*, &c. Sometimes it is
 in the End; as, *to sharpen*, for *to sharp*; *to awaken*,
 for *to awake*.

Q. Can

Q. Can you give the Pleonasm of a Word?

A. The Pleonasm of a Word occurs in such Sentences as these; *I saw it with my Eyes*, for *I saw it*; *as yet*, for *yet*, &c. And is called a luxuriant Connection, when the needless Word is a Conjunction; as, *Ann and Mary, and Sarah and Jane*, for *Ann, Mary, Sarah and Jane*.

Q. What is an Enallage?

A. An Enallage is in the like Manner either of a Letter or a Word: The former denotes the Change of one or more Letters in a Word; the latter the Change of one or more Words in a Sentence.

Q. Can you give an Example of the Enallage of a Letter?

A. When one Vowel is used for another; as, *further*, for *farther*; *to sow*, for *to sew*; *sware*, for *swore*; *spake*, for *spoke*; *imploy*, for *employ*; *inquire*, for *enquire*, &c. Or when a Letter is made to change its Place; as, *Theater*, for *Theatre*.

Q. Can you give an Example of the Enallage of a Word?

A. The Enallage of a Word is when a collective Name singular has a Verb, Person, or Relative plural; as, *A Score are too many*; *the Company (they) have it among them*. 2. When several singular Names are comprehended in a Relative plural; as, *The Boy and the Girl, they are diverting themselves*, &c. 3. When several Names relate to a common Verb; as, *The Book or the Desk is come*, &c. 4. When a Preposition is set after its Names; as, *We went home-wards*, for *we went towards home*; *the Women whom we were talking of*, for *the Women of whom we were talking*. 5. When a Verb or Preposition implies either of two Names; as, *Mix the Wine with Water*, or *mix the Water with Wine*: With several other Variations of the like Kind.

Q. What

Q. *What do you call a Solecism?*

A. A Solecism is a preposterous Way of speaking or writing, and generally implies, or literally signifies a Contradiction or Blunder; as, *shut the Door and come in, for come in and shut the Door. The House is full of People before any Body comes in. He drank it all up, and gave away the Rest. I cut the Loaf into three Halves. My Master, his Son and I, were alone in the Garden. I cannot drink none.*

Q. *Are there no more Grammatical Figures?*

A. The two following, as *Conceits* or *Witticisms*, may be classed with them, though they cannot properly be called either *Grammatical* or *Rhetorical Figures*, viz.

1. A SIMPLE CONCEIT is a *Witticism* formed upon a Repetition of a Word or Words derived from one another, or from such as have a Resemblance in Sound; as, *'Tis true as Truth itself. To bite the Biter. He was hampered in Hampshire. Though she be not fair, she is rare. Bread is now Bread indeed, (i. e.) scarce.* To which may be added Puns, Catches, Bulls, &c. as, a Jockey being asked the Age of a Horse, clapped his Hand upon the Back of the Beast, and affirmed *he was under five*, meaning *his four Fingers and Thumb. He remembered all that he did not forget.*

2. A COMPLEX CONCEIT is a *Witticism*, or Species of Wit, the true Sense or meaning of which is not easily discovered; such as an *Ænigma* or *Riddle*, a *Paradox*, a *Rebus*; as, a Person being asked his Name, answered *Twenty Shillings*; meaning MARK (i. e. 13s. 4d.) NOBLE (6s. 8d.) which together make *Twenty Shillings*. Or, if one should say of Yesterday,

*I was To-morrow, but am not To-day,
Yet shall be one Day hence; my Name display.*

CHAP.

CONSTRUCTION.

121

CHAP. IV.

EXERCISES; or EXAMPLES of BAD ENGLISH,
under all the Rules of SYNTAX.

Example under Rule I.

A Verb must agree with its Nominative Word
in Number and Person.

The present Time with the helping Verbs.

* I do study, while thou does play. James dost
cough. We do sneeze. Ye doth keep silence.
They does weep.

I is leaping. Thou is laughing. John are cry-
ing. We is coming. You art going. The Servant's
is tarrying.

The past Time with the helping Verbs.

I has fought. Thou hast babbled. Hast the Crow
ever been white? We hast advised well. Ye hath
toiled. They has loitered.

I hadst laid long. Thou had founded. A School-
boy hadst learned well. We hadst repeated. Ye
hadst toiled. The Waves had foamed.

I were beaten. Thou was flattered. John wast
derided. We was playing. Ye wast dancing. The
Servants was walking.

The future Time.

I wilt go To-morrow. Thou will ask twice.
The army wilt winter there. We wilt engage. Ye
wilt mourn. Diligent Boys wilt learn.

I shalt never be tamed. Thou shall not commit
Adultery. John shalt be advised. We shalt be led.
Ye shalt be set down. Fools wilt trifle.

L

Prin-

* Some of these Examples are set right, lest the Learner, expecting them
always wrong, should alter them by Guess.

Principal Verbs in all the Times.

A crooked Horn sound. Peevish Infants cries. Plumbs is eaten. Rivers overflows. Many sorrowful Days has been seen. Evil Communications corrupts good Manners. We hears that several Regiments is ordered to *Flanders*. Transports wilt be taken up at *Leith*.

Examples under Rule II.

WHEN the Quality or Adjective is varied according to its Number, it must agree with its Name or Substantive.

This Men are exceeding wise. These Man loves Liquor. Those Master is indulgent. That Boys love Play. That Fellows stand by one another.

Examples under Rule III.

THE Relative must agree with its Antecedent, *i. e.* its foregoing Name or Names, in Gender, Number, and Person.

Your Father is very healthful, tho' she be turned of Sixty. Thy Sister keeps goods Company, and is well respected, he behaves genteelly, My Book is cleaner than thine, tho' she be older. My Friend and I were at Church Yesterday, where he heard a good Sermon. Thou and he are very ingenious, and deserve Commendations, we turely study hard. My Father and Mother are in the Country, where they propose to spend the Summer. Art and Study mend Nature's Defects, ye exercise our Faculties. Sally, you and your Sister would be always in the Garden, he are very fond of Flowers.

Example under Rule IV.

WHEN a Relative comes before a Verb, it must be of the leading State: When a Relative is set after a Verb, it must be of the following State.

My Father loves I. Them always stand by one another. Who taught thou to dance? Ex-

Examples under Rule V.

TWO or more Names having a Conjunction Copulative between them, require a Plural Verb.

George and Daniel has been fighting. Honour and Renown attends virtuous Actions. Constancy and Temperance in our Actions makes Virtue strong. Reputation and Honour delights the Minds of many. The Gentlemen and Ladies has ordered Supper.

Examples under Rule VI.

TWO Relatives, or a Name and a Relative, require a Verb plural.

My Brother and I was at Church Yesterday. *John* and thou is very abusive. She and he are going abroad. Thou and I is to pay a Visit.

Examples under Rule VII.

NAMES of Number and Multitude may have either a singular or a plural Verb, though the Name itself be singular.

O! what a great Flock of Geese are there!—Where is it fled? The Parliament is sitting. Common People judge by Report.

Examples under Rule VIII.

THE Verb Substantive, i. e. *am* with its past Time *was*, has the leading State of a Relative both before and after it.

Thee art him. These are them. Whom art thou. Me am him. This is her. Ye are them.

Examples under Rule IX.

A Preposition has the following State of a Relative after it.

John is below I. She abides with thou. Here is a Letter for thou. They came to me. To who will you give that? To thou.

Examples under Rule X.

WHEN two Names come together, the former is, by the Addition of 's, turned into the Genitive Case.

Borrow your Brother Book for me. The Nation Peace is disturbed. The Lord Name be praised. The Father's Prodigality will be the Son Shame and Beggary. Death is all Men Fate.

Examples under Rule XI.

Conjunctions, and the Adverb *than*, connect like States.

John and thee are better Scholars than me. You converse more with them than with I. She is more genteel than thee. It behoves her and thou to enquire into the Truth of the Matter.

Example under Rule XII.

A Comparative Adverb must not be set before a Quality compared by *er* or *est*.

Sarah is more fairer than *Ann*. Thou art the most wisest Boy I ever saw. Death is the most thockingest Thing.

Examples under Rule XIII.

WHEN two principal Verbs come together, the latter having the Preposition *to* before it, is called the Infinitive Verb, and may also follow a Name or a Quality.

I expect to dine at the Tavern to-day, and to ride to *Durham* in the Evening, with an Intent to dance at the Assembly. A Diversion^e healthful to practice. Why do we see the liberal Man do Acts of Charity, or the proud Man despise his Inferiors? Bid the Servant wait 'till Nine. Ex-

* The Examples under this Rule are all Right, as the Infinitive Verb cannot admit of Variation; but in an Interrogative or Imperative Sentence, the Sign to being understood, it is often taken by the Scholar for a variable Verb.

Examples under Rule XIV.

WHOSE, the Genitive Case of who, should not be used but when it relates to Persons.

This Book, whose Author I know, is very edifying. I shall not part with this Horse, whose Actions please me. This Man is a Friend, whose Worth I know. The Mutton, whose Flavour you commended Yesterday at Dinner, was bought of your Tenant, whose Economy and Management I admire, and which Stock is very great.

CHAP. V.

PROMISCUOUS EXERCISES.

PRAXIS I.

THE Ministers preaches; but Sinners hear not.
Thee and me are both accused of the same Fault.

Frugality and Industry is the two Hands of Fortune.

The Heavens declares the Glory of God; and the Firmament shews his Handy-work.

The Men drinks heartily, and eateth sparingly.

He is mindful of his Master commands.

A Man Manners commonly shapes her Fortune.

O Lord, thou is our Father, thou has made Summer and Winter.

By him was all Things created, that is in Heaven, and that art on Earth.

Learning and Knowledge is Ornaments in Youth.

Them that oppress the Poor to increase their Riches; and them that gives to the Rich, shall surely come to want.

Why stands thou so far off, and hideth thine Face in the needful Time of Trouble.

Prudent Men foresees Evil; but the Simple pass on and is punished.

PRAXIS II.

Cicero was the most eloquentest of all Orators. The best and most wisest of Men doth sometimes err.

Thou commonly truant much, and is very idle, which is most pernicious Things.

I hate thy Manners, which does not reverence Superiours.

God abhorreth thy Hypocrisy, who hears Sermons but does not regard them.

Thou and thy Brother shall visit our Country-house.

A Conscience free from Guilt laugh at false Accusers; but Fear is common to guilty Persons.

Glory survive goods Men after Death: Death takes not her Crown away.

The most readiest Way to arrive at Glory, is to be what we desires to be accounted.

There dwells rational Piety, modest Hope, and chearful Resignation.

The most strongest Things is in Danger, even from the most weakest.

It takes it to be a principal Rule in Life, not to be too much addicted to any one Thing.

How many unjust and wrong Things is authorised by Custom.

PRAXIS III.

THOSE which chuse a private Life and Retirement, though them may exert every generous social Virtue, as far as their influence reach, makes not the most eminentest Figure in History.

Them that disagree with their Neighbours, procure to themselves much Hatred; but Men of meek Spirits hearkens to good Advice, and had rather suffer Wrong than contend with any one.

To be careless of what others say of we, are a fatal Error. The Fear of Infamy are the Shield of Virtue, who

who should never be laid down. To be negligent of ours Character, makes we negligent of ours Conduct. It am not enough that we is virtuous, us should be careful also to appear so, and publickly discourage Vice in others, as well as refrain from the Practice of it ourselves.

PRAXIS IV.

MEN who is forward to Vice is exposed to the Devil Temptations; which Enemy of Mankind have long been accustomed to Mischief, and rejoice to find a Mind inclined to Impiety.

There are no Charm in the Female Sex that can supply the Place of Virtue. Without Innocency, Beauty art unlovely, and Quality contemptible. Goods Breeding degenerate into Wantonness, and Wit into Impudence.

I take it to be an Instance of a noble Mind, to bear great Qualities, without discovering in a Man Behaviour that him am conscious of being superior to the Rest of the World.

Men of profligate Lives, and such as find themselves incapable of rising to any Distinction among their Fellow-creatures, is for pulling down all Appearances of Merit which seems to upbraid they; and Satyrists describes nothing but Deformity.

By a generous Sympathy in Nature, we feel ourselves disposed to mourn, when any of our Fellow-creatures is afflicted; but injured Innocency is an Object that carries in it something inexpressibly moving, it soften the most manliest Heart with the tenderest Sensations of Love and Compassion, till at Length it confesses its Humanity, and flow out into Tears.

PRAXIS V.

THere art no Body so weak of Invention, which cannot aggravate or make some little Stories
to

to vilify his Enemy; and there is few but has good Inclinations to hear they.

A solid and substantial Greatness of Soul look down with a generous Neglect on the Censures and Applauses of the Multitude, and place a Man beyond the little Noise and Strife of Tongues.

Why do we see the generous Man forgive his Enemies, the liberal Man do Acts of Justice to the Poor, the stout Man fight, and the wise Man advises? but to acquire the Reputation of such or such a meritorious Action. Next to being in Reality virtuous, there art nothing so much to be praised as the Reputation of being so.

Most Men is governed by Custom or Authority, not one in ten thousand think for herself; and that few, which have Courage enough to reject the Force of either, dares not act up to their Freedom, for Fear or incurring the Censure of Singularity.

The Use we makes of Life alone render it good or bad. If a Man lives up to the Rules of Virtue, his Life cannot be too long; if, on the contrary, he follow irregular Courses, he cannot be too short.

There is nothing so delightful, says *Plato*, as the hearing, or the speaking of Truth; for which Reason there are none Conversation so agreeable as that of the Man of Integrity, which hear without any Intention to deceive, and speak without any Intention to betray.

PRAXIS VI.

THERE is nothing that more betray a base and ungenerous Spirit, than the giving of secret Stabs to a Man Reputation.

The greatest Souls has sometimes suffered themselves to be transported with the Delight they takes in the Enjoyment of Riches. The Name of Wealth, says a Philosopher, attract more Reverence than Wisdom, Sweetness of Disposition, or even Virtue itself.

Edu-

Education is to the Mind what Cleanliness are to the Body; the Beauties of the one, as well as the other, is banished, if not totally lost, by Neglect. And as the most richest Diamond cannot shoot forth its Lustre without the skilful Hand of the Polisher; so will the latent Virtues of the noblest Mind be buried in Obscurity, if not called forth by Precept and the Rules of goods Breeding.

The Prerogatives of goods Men appears plainly in this, that Men bears more Honour to the Sepulchres of the Virtuous, then to the boasted Palaces of the Wicked.

PRAXIS VII.

Revenge stop at nothing that am violent or wicked; the Histories of all Ages is full of the tragical Outrages that has been committed by these diabolical Passion.

A passionate Temper render a man unfit for Business, deprive him of his Reason, rob he o fall that are great and noble in his Nature, it makes he unfit for Conversation, destroy Friendship, change Justice into Cruelty, and turn all Order into Confusion.

Avarice and Ambition is the two Elements that enters into the Composition of all Crimes. Ambition are boundless, and Avarice insatiable.

Some People is all Quality; you would think they was made up of nothing but Title and Genealogy; the Stamp of Dignity deface in them the very Character of Humanity, and transport they to such a Degree of Haughtiness, that they reckons it beneath they to exercise either goods Nature or goods Manners.

Those Anger is not warrantable who have seen two Suns.

PRAXIS VIII.

IN all Things Mistakes is excusable; and a Error that proceeds from any good Principle, leave none Room for Resentment.

Co:

Covetous Men needs Money least, yet most affects it, and Prodigals which need it most, least regards it.

Conscience and Covetousness is never to be reconciled; like Fire and Water them always destroy each other, according to the Predominancy of either.

Worldly Glory end with the World, and for what concerns we; the World ends with ours Lives. What has we to be proud of? Is not all Thing perishable. The Time of flourishing Pride art soon over, and our little Greatnesses is lost in Eternity.

There are seldom any Thing uttered in Malice, which turn not to the Hurt of the Speaker: His Reports does Harm to he that speaks they, and to those them are made of, as well as to they that made they.

PRAXIS IX.

HOW vain is such which is desirous of Life, yet would avoid old Age, as if it were a Reproach to look old. Tell a Woman of his Age, and perhaps you make him as deeply blush as if ye accused she of Incontinency.

Endeavour to make Peace among thy Neighbours; it are a worthy and reputable Action, and will bring greater and juster Commendations to thou, and more Benefit to those with who you converse, than Wit or Learning, or any of those much admired Accomplishments. Account it no Disgrace to be censured by that Men whose Favours would be no Credit to thou; thyself only knows what thou is; others only guess at thou; rely not therefore, on theirs Opinion, but stick to thine own Conscience.

As a Bee in a Bottle labours for his Enlargement to little Purpose; so the Mind of Man, intent on Things vain and contrary to its Nature, are full of Disquietude, and never gain his End.

A Dis

CONSTRUCTION.

171

A Disposition calm and serene, founded on Virtue and Knowledge; an industrious Behaviour to discharge the Duties of our respective Stations, and a firm Reliance on Providence for our Support under all Difficulties, makes we more happier than the Possession of the Indies.

*Contentment art an constant Store,
Desire what's fit and nothing more.*

BRIMFUL the pretty Eye appear,
And bursts at last an Flood of Tears.

*A Moment, Traveller, fix thine Eye,
Nor pass so fam'd a Marble by.
The Mirth of Rome, of Nile the Wit,
The Pride, the Pleasures of the Pit,
The Joy, the Grief of human Eyes,
Lies bury'd here where Paris lie.*

*What Profit we, that us from Heav'n derives
A Soul immortal, and with Looks erect
Surveys the Stars, if, like the Brutal Kind,
We follows where our Passions leads the way.*

*A gen'rous friendship no cold Medium know,
Burn with one love, with one Resentment glow;
One should our Interests and our Passions be,
My Friend must hate the Man which injure me.*

*Reason whole Pleasures, all the Joys of Sense,
Lies in three Words, Health, Peace, and Competence.*

*In vain our Flocks and Fields increase our Store,
If our Abundance makes we wish for more.*

*Immodest Words admits of no Defence;
For Want of Decency is Want of Sense.*

*Honour or Shame from no Condition rise,
Act well your Parts, there all the Honour lie.*

Hope

*Hope spring eternal in the human Breast;
Man never are, but always to be blest:
The Soul uneasy, and confin'd at Home,
Rest, and expatiate, in an Life to come.*

PRAXIS XI.

Reputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as Stable as Glory, if she be as well founded; and the Common Cause of human Society is thought to be concerned, when we hears a Man of good Behaviour calumniated.

How bright do the Soul grow with Use and Business; with what proportioned Sweetness do their Family flourish, where but one laborious Guide steers a well-ordered and regular Course.

Be very careful in your Promises, and just in your Performances; and remember he is better to do and not to promise, than to promise and not perform.

Truth are the Bond of Union, and the Basis of human Happiness; without this Virtue, there are no Reliance upon Language, no Confidence in Friendship, and no Security in Promises or Oaths.

Truth are always consistent with itself, and need nothing to help it out; it is always near at Hand, and sit upon our Lips, and is ready to drop out before we is aware. Whereas a Lie are troublesome, and set a Man Invention on the Rack, and our Trick need a great many more of the same Kind to make it good.

A Man which entertain a high Opinion of himself, am naturally ungrateful; he have too great a Esteem of her own Merit, to be thankful for any Favour received.

Mere Bashfulness, without Merit, are awkward, and Merit without Modesty insolent: But modest Merit have an double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

PRAXIS XII.

ACTION keep the Soul in constant Health, but Idleness corrupt and rust the Mind; for a Man of great Abilities mayest, by Negligence and Idleness, become so mean and despicable, as to be an Incumbrance to Society, and a Burthen to herself.

Whatsoever Conveniences may be thought to be in Falshood and Dissimulation, them is soon over; but the Inconveniency of they are perpetual, because she brings a Man under an everlasting Jealousy and Suspicion; so that he art not believed when he speaks Truth, nor trusted when perhaps he mean honestly.

If Lying is habitual to yourself, it be no Wonder you distrust what others say to you.

Modesty am not only an Ornament, but also an Guard to Virtue: She is a Kind of Quick and delicate Feeling in the Soul, which made her shrink, and withdrew itself from every Thing that has Danger in he. She is such a exquisite Sensibility, as warns her to shun the first Appearance of every Thing who are hurtful.

Pleasure or Recreation, of one Kind or other, are absolutely necessary to relieve our Minds and Bodies from too constant Attention and Labour.

Recreation after Business are allowable; but him that follow his Pleasure instead of her Business, shalt, in a little Time, have none Business to follow.

Love Labour: If you dost not want her for Food, you may for Physic. She strengthen the Body, invigorates the Mind, and prevent the fatal Consequences of Idleness.

Divine Providence always place the Remedy near the Evil: there are not any Duty to which Providence hast not annexed a Blessing; nor a Affliction for whom Virtue hath not provided a Remedy.

*Hope spring eternal in the human Breast ;
Man never are, but always to be blest :
The Soul uneasy, and confin'd at Home,
Rest, and expatiate, in an Life to come.*

PRAXIS XI.

Reputation, who is the Portion of every Man, which would live with the knowing and elegant Part of Mankind, are as Stable as Glory, if she be as well founded ; and the Common Cause of human Society is thought to be concerned, when we hears a Man of good Behaviour calumniated.

How bright do the Soul grow with Use and Business ; with what proportioned Sweetness do the Family flourish, where but one laborious Guide steers a well-ordered and regular Course.

Be very careful in your Promises, and just in your Performances ; and remember he is better to do and not to promise, than to promise and not perform.

Truth are the Bond of Union, and the Basis of human Happiness ; without this Virtue, there are no Reliance upon Language, no Confidence in Friendship, and no Security in Promises or Oaths.

Truth are always consistent with itself, and need nothing to help it out ; it is always near at Hand and sit upon our Lips, and is ready to drop out before we is aware. Whereas a Lie are troublesome and set a Man Invention on the Rack, and on Trick need a great many more of the same Kind to make it good.

A Man which entertain a high Opinion of himself, am naturally ungrateful ; he have too great a Esteem of her own Merit, to be thankful for any Favour received.

Mere Bashfulness, without Merit, are awkward and Merit without Modesty insolent : But moderate Merit have an double Claim to Acceptance, and generally meet with as many Patrons as Beholders.

PRAXIS XII.

ACTION keep the Soul in constant Health, but Idleness corrupt and rust the Mind; for a Man of great Abilities mayest, by Negligence and Idleness, become so mean and despicable, as to be an Incumbrance to Society, and a Burthen to herself.

Whatsoever Conveniences may be thought to be in Falshood and Dissimulation, them is soon over; but the Inconveniency of they are perpetual, because she brings a Man under an everlasting Jealousy and Suspicion; so that he art not believed when he speaks Truth, nor trusted when perhaps he mean honestly.

If Lying is habitual to yourself, it be no Wonder you distrust what others say to you.

Modesty am not only an Ornament, but also an Guard to Virtue: She is a Kind of Quick and delicate Feeling in the Soul, which made her shrink, and withdrew itself from every Thing that has Danger in he. She is such a exquisite Sensibility, as warns her to shun the first Appearance of every Thing who are hurtful.

Pleasure or Recreation, of one Kind or other, are absolutely necessary to relieve our Minds and Bodies from too constant Attention and Labour.

Recreation after Business are allowable; but him that follow his Pleasure instead of her Business, shalt, in a little Time, have none Business to follow.

Love Labour: If you dost not want her for Food, you may for Physic. She strengthen the Body, invigorates the Mind, and prevent the fatal Consequences of Idleness.

Divine Providence always place the Remedy near the Evil: there are not any Duty to which Providence hath not annexed a Blessing; nor a Affliction for whom Virtue hath not provided a Remedy.

PRAXIS XIII*.

○ Death! how bitter are the Remembrance of thou, to a Man that live at Rest in her Possessions, unto the Man that hath nothing to vex he, and which have Prosperity in all Things.

O Death, Acceptable are thy sentence unto the needy, and unto he whose strength fail, and are vexed with many Things, and to he that Despair, and have lost patience.

Fear not the sentence of Death, remember they that has been before the, and that came after, for this is the sentence of the Lord over all flesh, therefore why is thou against the pleasure of the Most High?

All that is of the earth, shall turn to earth again; so the ungodly shalt go from the Curse to destruction.

A good life have but few days, but a good Name endure for ever.

In all thine gifts shew a Chearful countenance, and in Proportion as God have enriched thou.

For the Lord will Recompence, and give the seven times as much.

Nay, blessed shall he be, that are exercised in this things, and Death shall rid he of every trouble.

O thou which is enamoured with the Beauties of truth, and has fixed thy Heart on the simplicity of her Charms, hold fast thy fidelity unto she, and forsake him not; the constancy of thine Virtue shalt Crown thou with honour.

Fame and Opportunity have swift wings, and the Difference are, that the former go forward; Time must therefore be taken by the forelock, for occasion past art irrecoverable, and the Loss by Neglect Irreparable.

PRAXIS

* This and the following Praxis are erroneus in respect to Capitals as well as Concord.

PRAXIS XIV.

HAD thou the Ear of the stag, or were thy eye as strong and piercing as the eagle; did thou equal the Hound in smell, or could the ape resign to thou his taste, or the tortoise his feeling, yet without reason what would them avail thou; Perish not all these like theirs kindred?

Enough has thou of life, but regards not; thou is in want of it, O Man! but thee is Prodigal; thee throws it lightly away, as if thee hadst more than enough; and yet thee repīnes, that it is not gathered again unto thou.

As one wave push on another, till both is involved in that behind they; even so succeed evil to evil, in the life of man: the greater and the present swallows up the lesser and the past. Our terrors is real evils; our expectations looks forward into Improbabilities.

Good books is a Guide to Youth, and a entertainment for age, them support we under Solitude, and keeps we from being a Burthen to ourselves. When us are weary of the living, we may repairs to the Dead, which has nothing of peevishness, Pride, or Design in theirs Conversation.

Shame, diseases, Disappointments, and self-condemning reflections, is the common punishment of sloth; but Success and riches generally attends a unwearied Diligence and application to business.

Youth is rash and precipitant, whilst the Blood run through the veins with great rapidity; the Passions is strong and unruly, and the Mind too loose and airy to be guided by the wise Counsel of the aged; and the knowledge of ourselves comes often too late to prevent their ruin.

Zeal when grounded upon Knowledge, and guided by Prudence and Charity, give such a life and

Vigour to Devotion, that all who seest it so exerted, must applaud it.

CHAP. VI.

Orthography and Syntax exemplified together.

On Application.

SINCE the days that are past is gone for ever, and those that are to com may not com to the, it be-hoveth thee, O Man! to employ the present tyme without regretting the loss of that which is past; or much dependin on that which is to come.

This Instant is thine, the next is in the Womb of futurity, and thou knows not what it may bring forth. Whatsoever thou resolvest to do, do it quickly: Defer not til the Evening what the morning may accomplish. Idleness is the parint of Want and of pane; but the labour of virtu bringeth forth pleasure.

The hand of Diligence defeateth want. Prosperity and Success is the Industrious man's attendints. The slothful Man is a Burthin to himself; his hours hangs heavy on his head, he loytereth about and noeth not what he would do. His days passes away like the shado of a cloud, and he leveth behind him no mark for remembrece. His body is desesed for want of exercise: He wishes for Acshon, but has not poor to move. His mind is in darkness: His thowts is confused: He longeth for Nollege, but hath no application.

RULES for polite and useful Conversation.

BY obsarving the laws of politeness, tho' you art not master enough of Youmour and abundance of Words so as to say wittee Things, and tell an agreeable storie, you may carry yourself so obligeingly

to the companie as to please ; and whatever a Mestakin vanity may suggest, I will dar to say, that it is more advantagius to a man's reputashon, for a parson to please in conversation than to shine in it. Poleitness will more effectualie gain us esteem and love, and maik our companie more Desirable than the most Extrorney parts and attanements we can be-cum masters of. Eloquence, a shew of learning, and a pretence to an Extensive knowledge, seldom fales to excite envey, and promote ilwil against us ; but the pollite cumpanion, as he endeavours to Eclips no Bodie, he is respected by all.

He that is poleit, will in course obsarve to conform himself to the taste, carector, and preasant humor of the companie ; but this is never found whare the Parson does not first endeavour to stock himself with a large fund of good natir, and complecence, but as he never succeeds that forces natir, I do not pretent to say, that any rashonal Parson ought to balk his talent in conversashon, on the contrary, never attempt ralery or a Youmerous storey, if your tallent is not for youmer or ralary. Consider your capacitie, and keep within the bounds of what you Know. Never talk of things you are ignorant of, unless it be for Information.

He that transgresseth this ruel, tho' in other particulars he may be a man of geneous and merit, will talk like a foul, and appear like a coescom. Avoid all Disputes, if posseble, and if you are forced into an argument, be cool and modest in your replyes.

There is no part of conversation that requires more wit and good Humer, than to acquit oneself with honer in an obstanet contraversy. Cooiness and modesty seldem fales of gaining the victry, at least in the opinion of the herers, who always and Justly despiseth the Dogmatical disputant, that shews

more desire to recommend himself than to prove the Truth.

Nothing can be more ridiculous and Blamable, than to be angry with another, because he is not of your opineon, consider, that as his Private interest, his education, and means by which another has attained his knowledge, is very different from yours, it is almost impossible he should think as you do; or at least he has as much rite to be Angry with you as you can hav to be angry with him; and even they who contend for no more than honour and Victory, cannot give their adversary a greater advantage over them than to fall into pasien. This ruel is further strengthened by the absurdity of being angry with a weak and ignorant parson, who ought to be a greater object of our pity than our angir; or with our equals, for they never valle such a parson. It is true, if a man be engaged with a nave or a foole, who can beer their contradicshon? but then remember, that it will be more prudant and easy even then to suppress all warmth of temper, which may expose you, but never convince or reform them.

Nothing procures a man more esteeme and less envey from a companie, than Ofering to moderate disputes without engagen on either side; he obtains the amiable Character of being impershal, and Gains an opportunitie of sifting to the bottom, of showing his judgment, and sometimes of addressen himself in a genteel manner to the contending parties: And be careful when Victory declares on your side, never to push your triumph too far; go so far as to make the companie sensible you have your adversary in your power; but let them also confess you are too generous to make use of it.

Talk very little of yourself, nothing is more imprudent than to discover your faults, nor more ridiculous

culous than to puff your supposed vartues. And it is every whit as disagreeable to interrupt conversashon with a detale of your domestic and private affairs; your wife, your children; your sarvants, your horses, And hounds, is bad subjects over a glass of wine, or over a dish of coffy.

If you Ingross all the conversashon to yourselves it will soon be disliked, and a contemptuous taciturnity are equally as affronting, and when you talk, consider your Age and Carractor in Life. Many things are becoming the Mouth of an aged Parsen, which loses their beuty and force in the conversation of youth; and to hear an Emtie formal man dessiden all contraversies, with a short Sentence, are more intolerable. If you are remarkably famus for any perticular science, avoid talking of it as much as may be, because you cannot get any thing by it, but you may certainly lose a great deal of credit. And whenever you have occasion to commend, give your reasons for so doing, that you may not be suspected of Flattery. But nothing is more blamable in conversashon, than the libertie which some take under the specious name of Freedom to speak their minds. These men are always troublesome to some part of the cumpanie, because they only endeavour to satisfy their own youmer, by bolting out some rude ill-timed speech, or cracking a Joke; when an opposite behaviour might have preserved a Frind, or made a man's Fortun.

in fine, if you mean to promote good neighborhood, Never lug into conversation either religious or poletical differences? Abstane from all parsonal reflections; and never offend the Chaste and pious Ear with Lushes and smotte expressions or inyouendoes; with needless imprecations and blasfemus oaths.

MAXIMS for the LADIES.

THAT no wimen can be handsome by the force of features alone, any more than she can be witty, Onely by the Help of Speech.

That pride destroys all simmetry and grace, and affectation is a more terrable enimey to fine Faces then the smal Pox.

That no Wimen is capable of being butiful, who is not incapable of being false: and what would be odious in a frind, is deformity in a mistress.

from these few principals thus Laid down, it will be easy to prove, that the true art of assisting beauty consist in embellishin the hole parson, by the proper ornaments of vertuous and commendable qualities. by this help alone it is, that them who are the favorite work of nater, or as Mr. Dryden expresses it, the porcelain clay of human kind, become animated, and are in a capacity of exarting their charms, and them who seem to have been neglected by her, Like modils wrought in haste, is capable in a great measur of finishing what she has left imperfect.

It is methinks a lo and degrading idea of that Seks which was created to refyne the joys and soften the cars of humanity by the most agreable particepashen, to consider them merely as objects of seight, that is abridging them of their natural extent of pour, to put them upon a level with their pictors. how much nowbler is the contemplation of buty heitned by virtue, and commanding our estim and love, while it draws our observation? How faint and spiritless are the charms of a Cocket, when compared with the real Loveliness of sophronias innisans, piety, good humour and truth; virtue which add a nue softness to her seks, and even butifyes her buity; that agreeableness which must otherwise have appeared no Longer in the modist virgin, is now preserved in the
tender

tender mother, the prudent friend and faithful wife, colors artfully spread upon canvas may entertain the eye, but not effect the heart; and she who takes no care to add to the natural graces of her person, any excellin qualities, may be allowed still to amuse as a picture, but not to triumph as a beauty.

When adam is introduced by milton describing eve in paradise, and relating to the angel the impressions he felt upon seeing hir at hir first creation, he does not represent her as a gresham venus, by her shape or feature, but by the lustor of her mind, which shoon in them, and gave them their pour of charmin.

*Grace was in all her Steps, hivin in her ey,
In all her gesters dignity and love!*

without this irradiatin poor, the proudest fair one ought to know, whatever her glas may tell her to the contrary, that her most perfect fetures are uninformed and dead.

I cannot better close this morel than by a short ipetaph written by ben Johnson, with a spirit which nothing cud Inspire, but such an obgett as I have been Describing.

*Under nith this stone doth lie,
as much vertu as could die,
which when alive did vigour give
To as much buity as could live.*

¶ This Chapter of promiscuous Exercises, (i. e.) wherein the Rules of Orthography, Etymology, Syntax, the Use of Capitals, &c. are violated or transgressed against, (as copied from a Dictator by a Person ignorant of them all) is recommended for Scholars to copy over correctly, as the finishing Point to prove them in all, and every Part of Grammar, as well as for its real Value and Usefulness in the Conduct of Life.—The Maxims for the Ladies, taken from the Spectator, are particularly recommended to the Consideration of the Fair Sex, which in Hands of skilful Teachers, will be excellent Topics to enlarge upon.

APPEN-



APPENDIX :

CONTAINING

GENERAL DIRECTIONS

FOR

SPELLING, READING, *and* WRITING
ENGLISH.



CHAP. I.

Of SPELLING and WRITING.

1. **R**EAD over the 2d, 3d, and 4th Chapters of this Book, Page 5, &c. with great Diligence, and remark how the Vowels, Diphthongs, and Consonants are sounded, in different Sorts of Words, *English and Foreign*; and learn to write them accordingly: Observe where they keep their proper Sounds, and where they change them.

2. Take particular Notice what Letters are silent, or not pronounced at all; and remember to put in those Letters in Writing, though you leave them out in Reading.

3. Observe how the Words in the following Table are spelt, which are the same or very nearly alike in Sound, but different in Signification.

4. When you read any good modern Book, take great Time, and particular Notice how the Words are spelt as you go on; especially such as you are dubious about, or are not commonly met with. I do not know any Method which will conduce so much

much to good Spelling, as Practice and due Observation this Way.

5. Whenever you are doubtful about the true Spelling of a Word, always consult a good Dictionary, before you write it down.—*For further Directions on this Head, see the Method of Teaching inserted at the Beginning.*

DIRECTIONS about CAPITALS.

CAPITALS, or great Letters, are never used among small, in the Middle or End of Words, but only at the Beginning of Words, in the following Positions, viz.

1. The first Letter of any Book, Writing, Chapter, Paragraph, &c. must be a Capital.

2. After a Period or full Stop, when a new Sentence begins. [*See p. 36.*]

3. After Colons, Interrogations, and Admirations.

4. At the Beginning of every Line of Poetry, and every Verse in the Bible.

5. At the Beginning of proper Names of all Sorts: Of Persons, as *John*, &c. Places, as *London*, &c. Titles and Distinctions of Men and Women, as *King*, *Queen*, *Bishop*, *Knight*, *Lady*, *Esquire*, *Gentleman*, *Sir*, *Madam*. Of Arts and Sciences, as *Grammar*, *Logic*, *Rhetoric*, *Arithmetic*, *Geometry*, *Astronomy*, and *Music*. Of Trades, as a *Carpenter*, a *Smith*, &c.—At the Beginning of the Names, Epithets, or Qualities of our Creator; as, *God*, *Lord*, *Jehovah*, *Eternal*, *Almighty*, *Holy Spirit* or *Ghost*: Of Qualities belonging to the Title of Men; as, *Reverend*, *Right Reverend*, *Honourable*, *Right Honourable*, &c.

6. All national Qualities, as *English*, *Scots*, &c. and possessive Names, as, *George's*, *William's*; and all Words which we would have particularly remarked; as, *Every Why has a Wherefore*.

7. If

7. If any notable Saying or Passage of an Author be quoted in his own Words, it begins with a Capital, though it be not immediately after a full Stop, &c.

8. Where Capitals are used in whole Words and Sentences, something is expressed very great; as, I AM THAT I AM, is the Name of the *Almighty*. They are also used in Titles of Books, by Way of Ornament.

9. The Pronoun *I*, and the Interjection *O*, must always be Capitals.

10. It is customary in Printing and Writing, to begin every Name of a Thing (which in Grammar is called a Name or Noun Substantive) with a Capital.—[See the Nature of Names and Substantives, Page 57, of this Book.]

11. Any Part of Speech where there is a Force or Emphasis laid upon it, may be printed with a Capital; as a *Personal Name* (*We*) the present Time; otherwise Qualities, Verbs, and Participles, are to begin with small Letters.

In some modern Books, the common Names or Substantives are not printed with Capitals, only the Proper Names.—See the Difference between Common and proper Names, p. 57.

Of Abbreviations, or Contracting of Words.

AN Abbreviation or Contraction of a Word, is when one or more Letters of a Word are written and made to stand for the Whole Word, a Period being put immediately after the said Letter or Letters.—These following are the most Clerk-like and useful for the Dispatch of Business.

A TABLE

A TABLE of the most common ABBREVIATIONS,
with the Explanations.

<i>A. B.</i> or <i>B. A.</i> Bachelor of Arts	<i>C. S. Custus Sigilli</i> , the Keeper of the Seal.
<i>Abp.</i> Archbishop	<i>C. P. S. Custus Privati Sigilli</i> , Keeper of the Privy Seal
<i>A. D. Anno Domini</i> , in the Year of our Lord	<i>Cur. Curius, Curtius</i> , Curate
<i>Admrs.</i> Administrators	<i>D. Deanry, Dukedom, Duke, Doctor, d. Pence</i>
<i>Agst.</i> Against	<i>D. D. Doctor in Divinity</i>
<i>A. M.</i> Master of Arts, or the Year of the World	<i>Decr. or 10ber</i> , December
<i>Anab</i> Anabaptists	<i>Deut.</i> Deuteronomy
<i>Ap.</i> Apostle, April	<i>D. Do.</i> ditto, the same
<i>A. R. Anna Regina, Ann</i> the Queen; <i>Anno Regni</i> , in the Year of the Reign	<i>Dum.</i> Dukedom
<i>Asst. P. G.</i> Astronomy Professor of Gresham College	<i>E.</i> Evangelist, East, Evening.
<i>Aug.</i> August	<i>E. g. Exempli gratia</i> , as for Example
<i>Bart.</i> Baronet	<i>Eliz.</i> Elizabeth
<i>B. D.</i> Bachelor of Divinity	<i>Eng.</i> English, England
<i>Bp.</i> Bishop	<i>Ep.</i> Epistle
<i>B. V.</i> Blessed Virgin	<i>Ex.</i> Exodus
<i>C. Centum</i> , a Hundred	<i>Exp.</i> Express, Exposition, Explanation
<i>Chap.</i> Chapter.	<i>Feb.</i> February
<i>Cit.</i> City, Citizen, Citadel	<i>Fr.</i> France, French
<i>Cl. Clericus</i> , Clergyman	<i>F. R. S.</i> Fellow of the Royal Society.
<i>Co.</i> County	<i>Gen.</i> Genesis
<i>C. C. C. Corpus Christi</i> College	<i>Genmo.</i> Generalissimo
<i>C. R. Carolus Rex.</i> Cha. the King	<i>Gent.</i> Gentlemen
	<i>G. R. Georgius Rex,</i> George the King

N

Hb. 1.

<i>Hhd.</i> Hoghead	<i>L. S. Locus Sigilli</i> , the
<i>Hund.</i> Hundred	Place of the Seal
<i>Id. idem</i> , the same	<i>M.</i> Marquis, Monday,
<i>i. e. id est</i> , that is	Morning, Marcus
<i>I. H. S. Jēsus Hominum</i>	<i>M. A.</i> Master of Arts
<i>Salvator</i> , Jesus Saviour	<i>Ma.</i> Madam
of Men.	<i>Mar.</i> March, Mark
<i>Ja.</i> James	<i>Math.</i> Mathematicks
<i>Jac.</i> Jacob, Jacobus	<i>M. D. Medicinæ Doctor</i> ,
<i>Jan.</i> January, Janus	Doctor of Physic
<i>J. D. Juris Doctor</i> , a	<i>Min.</i> Minister.
Doctor of Law	<i>Monf.</i> Monsieur
<i>Jes.</i> Jesus	<i>Mr.</i> Master
<i>Inst.</i> Instant, Institution,	<i>Mrs.</i> Mistress
Instrument	<i>MS.</i> Manuscript
<i>Jno.</i> John	<i>MSS.</i> Manuscripts
<i>Jona.</i> Jonathan	<i>M. S. Memorix Sacrum</i> ,
<i>J. R. Jacobus, Rex, James</i>	sacred to the Memory
the King	<i>N.</i> Note, North
<i>Jul.</i> July, Julius	<i>N. B. Nota Bene</i> , Note
<i>Jun.</i> June, Junior	well
<i>K.</i> King, or Kings	<i>Nov. or 9ber</i> , November
<i>Km.</i> Kingdom	<i>N. S.</i> New Stile
<i>Knt.</i> Knight	<i>Num.</i> Number, Numbers
<i>L.</i> Lord, Lake	<i>O.</i> Oliver
<i>L. Liber</i> , a Book, <i>Libra</i> ,	<i>Obt.</i> Obedient
a Pound Sterling	<i>Oct. or 8ber</i> , October
<i>lb.</i> a Pound Weight	<i>O. S.</i> Old Stile
<i>Ladp.</i> Ladyship	<i>Oz.</i> Ounce
<i>Ld.</i> Lord	<i>P.</i> <i>Publicus</i> , President
<i>L. D.</i> Lady-Day	<i>p. per. pro.</i> by or for
<i>Lieut. or Lt.</i> Lieutenant	<i>Par.</i> Parliament
<i>LL. D. Legum Doctor</i> ,	<i>Per Cent. per Centum</i> , by
Doctor of Laws	the Hundred
<i>Lp.</i> Lordship	<i>Philom. Philomathes</i> a
<i>Lre, or Ltr.</i> Letter	Lover of Learning;
	or

or, <i>Philomathematicus</i> , a Lover of the Mathe- matics	<i>Rt. Hon.</i> Right Honour- able
<i>P. M. G.</i> Professor of Music at Gresham College	<i>S.</i> or <i>St.</i> Saint
<i>Pr.</i> Priest, primitive	<i>S. Solidus</i> , Shilling
<i>Prof. Th. Gr. Professor</i> <i>Theologiæ Greshamien-</i> <i>sis</i> , Professor of Divinity at Gresham College	<i>S. A. Secundum Artem</i> , according to Art
<i>P. S.</i> Postscript	<i>Sa.</i> Samuel, Sampson
<i>Pwt.</i> Pennyweight	<i>Sept.</i> or <i>7ber</i> , September
<i>Q.</i> Queen, Question or	<i>Sh.</i> Shire
<i>q.</i> <i>Quadrans</i> , or Far- thing	<i>S. N. Secundum Naturum</i> according to Nature
<i>q. d. quasi dicat</i> , as if he should say	<i>Sp.</i> Spain, Spanish
<i>q. l. quantum libet</i> , as much as you please	<i>Sr.</i> Sir
<i>q. s. quantum sufficit</i> , a sufficient Quantity.	<i>fs.</i> <i>Semisses</i> , half a Pound
<i>R. Rex</i> , King, <i>Regina</i> , Queen	<i>S. S. T. P. Sacro Sanctæ</i> <i>Theologiæ Professor</i> , a Professor of Divinity
<i>Reg. Prof. Regius Pro-</i> <i>fessor</i> , King's Professor	<i>T.</i> or <i>Tho.</i> Thomas
<i>Ro.</i> Robert	<i>Thes.</i> Thesis, <i>Theſſalonians</i>
<i>Rt. Wpful.</i> Right Wor- shipful	<i>V.</i> Virgin
	<i>v. vide</i> , see verse, &c.
	<i>Wm.</i> or <i>Will.</i> William
	<i>Wp.</i> Worship
	<i>Wpful.</i> Worshipful
	<i>Xt.</i> Christ
	<i>Xmas.</i> Christmas
	<i>yu.</i> thou
	<i>&</i> and
	<i>&c. et cætera</i> , and the rest

Avoid these Contractions as much as possible, un-
less for private Use, and where they would be ridi-
culous at Length; as *&c.* for *and so forth*, or *the rest*,
Mr. for *Master*, and *Mrs.* for *Mistress*, &c. It argues
Disrespect to use Contractions to Superiors, and is
often puzzling to others.

SINCE we have but one Case, how do we express the Relation that one Thing has to another? The Powers of the Nominative and Accusative Cases are expressed by Situation; the rest of the Cases by Prepositions; such as of, to, for, with, in, &c. thus:

SINGULAR.		PLURAL.	
Nom.	A King	Nom.	Kings
Gen.	Of a King	Gen.	Of Kings
Dat.	To a King.	Dat.	To Kings
Acc.	A King	Acc.	Kings
Voc.	O King	Voc.	O Kings
Abl.	With, from, in, or by a King	Abl.	With, from, in, or by Kings

In VERBS.

Q. Are the Changes of Termination [as in Page 80, &c.] always observed?

A. Not always; being generally omitted after the Words, *if, though, e'en, before, whether, except, whatsoever, whomsoever*, and Words of wishing; as, Doubtless thou art our Father, though Abraham acknowledge us not (*not acknowledgeth.*)

N. B. This Form of Speech may generally be explained by *may, should, &c.* as, tho' Abraham should not acknowledge us, &c.

Of NUMBERS and FIGURES.

Numbers are usually expressed either by these seven Roman Capitals, I. V. X. L. C. D. M. which are called Numerals; or by these ten Characters. *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called Figures, and 0, which is a Cypher.

Their SIGNIFICATION.

I. One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thousand.
I. One,

1 One. 2 Two. 3 Three. 4 Four. 5 Five. 6 Six.
7 Seven. 8 Eight. 9 Nine. 0 Nothing.

Observe concerning the numerical Letters, that if a less numerical Letter be placed before a greater, it takes away from the greater so many as the less stands for; but being placed after a greater, it adds so many to it as the less stands for: As the Letter V. stands for *Five*; but I. being placed before it, takes *One* from it, and makes both stand but for *Four*; thus, IV. But I. being set after the V. adds *One* to it, and makes it *Six*, IV. Take Notice of

IV. Four	V. Five	VI. Six
IX. Nine	X. Ten	XI. Eleven
XL. Forty	L. Fifty	LX. Sixty
XC. Ninety	C. Hundred	CX. Hund. and Ten.

Observe concerning the Characters or Figures, that Cyphers at the Right Hand of Figures increase their Value ten Times, as 1 One, 10 Ten, 100 Hundred, 700 seven Hundred, 7000 seven Thousand; but at the Left Hand they signify nothing; as, 01 makes but *One*, 0002 but *Two*.

A Figure at every Remove from the Right Hand increases its Value ten Times, as 9 Nine, 98 Ninety-eight, 987 Nine Hundred and Eighty seven.

Numbers are sometimes expressed by small Roman Letters, as i one, ii two, xvi. sixteen, lxxviii, seventy-eight, &c.

Where Books, Chapters, Sections, and Verses are cited, the numerical Letters are generally used to signify the Books or Chapters, and the Figures to signify the Sections, Verses, or smaller Parts, as *Exod. xii. 17, Exodus, the twelfth Chapter and the seventeenth Verse.* So B. IX. Sect. 24. signifies *Book the Ninth, and twenty-fourth Section.*

Figures are also used to express the Things following, viz.

1. The Order or Succession of Things; as, 1st, 2^d, 3^d, 4th, 10th, 39th, first, Second, Third, &c.

2. The Fractions or Parts of Things; as $\frac{1}{2}$, one-half, $\frac{1}{4}$ one fourth, or quarter, $\frac{5}{8}$ five-eighths, $\frac{3}{4}$ three-quarters, &c.

3. The Number of Actions; as, 2^{ce}, twice; 3^{ce}, thrice.

4. The Size of Books; as, 4^{to}, Quarto, 8^{vo}, Octavo, 12^{mo}. Duodecimo, or Twelves, 24^{mo}. Twenty-fours.

5. Some Months; as, 7^{br}. September, 8^{br}. October, 9^{br}. November, 10^{br}. December.

CHAP. II.

DIRECTIONS for READING PROSE, according to the Points, Cadence, and Emphasis.

PROSE is the common Method of expressing our Thoughts in Discourse or Writing; it is loose and unconfined to poetical Measure, Rhyme, &c. i. e. no certain Number of Syllables is required to make a Line or Sentence, and in this Sense it stands opposed to Verse: Yet if Prose be well written, it admits of great Harmony, and is nearly as musical as Poetry, when free, unrestrained, and grateful to the Ear.

Before any Directions be given to the Scholars, it may not be improper to propose one to the Teacher; and that is, that what Lesson soever he appoints the Learner to spell, or read, he should sometimes spell or read that very Lesson over before the Scholars, for their Imitation. In reading any Part of Scripture, a News-paper, an Oration, a Dialogue, Poetry, &c. let the Teacher observe the Stops, read deliberately, give the Accent to the proper Syllable or Syllables in each Word; and the Emphasis on the proper Word

or

or Words in a Sentence. Learners that have a tolerable Ear, will readily imitate his Master's Voice; and by this Method be secured against a disagreeable Turn of Voice, or an unhappy canting Tone: And they will sooner learn to pronounce justly whatsoever they read by this Imitation, than by a mere Correction of their Faults, without such an Example.— When several Scholars are classed together, if each attend to his own Book, this may be done with Ease while the Master reads.

I. Of POINTS.

Every Reader should, at one and the same Moment, not only pronounce with his Voice the Words he is actually upon, but by his Eye still secure some following Words to prevent stammering, or a disagreeable Silence. He must carefully mind the Stops he meets with in each Sentence; by which the Hearers will better understand what he reads, and he will gain Time to breathe, and continue in Reading. If he either make no Pauses, where there are Marks to direct him, or make no Distinctions of their proportional Times, or ignorantly make Pauses where there are no Marks, he destroys the Sense, and prevents the Auditory from understanding what he reads. (*See the Use of Stops, p. 33, of this Book.*)

II. Of CADENCE.

Cadence is the proper Toning of the Voice in Speaking or Reading, whereby the Auditors are affected, and moved to give Attention to the Discourse or Subject. He that would learn a graceful Cadence in Reading, must carefully observe, how those who are celebrated for Reading and Speaking well do manage their Voice on various Subjects, and frequently exercise himself, in endeavouring to imitate them. The Tone and Sound of the Voice in Reading, must be the same as it is in Speaking; and we should not affect to change that natural and easy Sound where-

with we speak, for a strange, new, awkward Tone, as some do when they begin to read, which would almost persuade our Ears, that the Speaker and Reader were two different Persons, if our Eyes did not convince us to the contrary.

Every Discourse is to be uttered according to the Nature of the Subject, and the Voice is to be managed so, as to humour the Sense by Tones proper thereto. Thus, if a Thing be merely narrative, and not affecting, it is to be spoken in a plain Manner, with very little Change of Sounds, as being addressed to the Understanding and not the Will: If it be argumentative, it requires more Warmth and Earnestness; if pathetic, most of all. Things natural are to be pronounced with an even distinct Voice; good Actions, with lofty and magnificent Tones of Admiration; wicked Actions with those of Detestation; fortunate Events of Life, with a brisk Air; unfortunate ones, with a sad or mournful one.

The several Passions require much Variety; Love is to be expressed with a soft and charming Voice; Hatred with a sharp, sullen and severe one; Joy is to be full, flowing, and brisk; Grief to be dull, languishing, and moaning; Fear with trembling and faltering.

To express the Passions well, we must learn to have a deep Sense and Feeling of them; and, to this End, we should strongly represent Things to ourselves, and be as much affected, as if we actually felt them. Thus the Voice, as the interpreter of our Sentiments, will easily convey the same Disposition into the Minds of the Auditors, which it has derived from our own Conceptions. It is the lively Image of the Soul; it receives all the Impressions and Changes that the Soul is capable of. In a Word, the Voice follows Nature, and borrows the Tone of every Passion.

It would be ridiculous on one hand to read common Things in a tragical, mournful Manner, which happen every day, and do not affect us with any Concern: And, on the other, to pronounce great Affairs, and Matters of extraordinary Moment, in a low, unconcerned, and familiar Voice: So that (as was said before) every Subject requires Turns of Voice suitable to it; and whoever does not hit the Tone peculiar to each, becomes disagreeable to the Hearers, by Impropriety in Pronunciation.

In reading a Sentence or Period; there is usually to be somewhat of a Rise and Cadence; that is, the Voice should be gently raised, until one gets to the Middle; and then it should gently fall to the End of it. At the End of a Sentence speak deliberately; and take Care you do not drop your Voice too low, lest the Hearers should lose the Sound and Meaning of two or three of the last Words.

III. Of EMPHASIS.

As that Force of the Voice, which is placed on a particular Syllable in any Word, is called Accent; so that, which is laid upon a particular Word in a Sentence is called Emphasis.

To place the Emphasis upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the Rest, which gives Force, Spirit, and Beauty to the whole Sentence: But if the Word be of two or more Syllables, then the accented Syllable of the emphatical Word is pronounced stronger than otherwise it would be, but a new and different Accent must not be placed upon the Word; as, in this Question, *Are you travelling to London?*

Here the first Syllable in the Word *London* must be pronounced with a strong Sound; because the Emphasis lies upon that Word: And hence it is that Authors use the Words Accent and Emphasis
in.

indifferently, to signify the Stress that must be laid on any Word in a Sentence; because both are usually placed on the same Syllable.

There may be several emphatical Words in a Sentence; as, *The Boy is neither a Fool, nor a Wit, nor a Blockhead, nor a Poet*: Where *Fool, Wit, Blockhead, and Poet*, are all emphatical Words.

The great and general Rule, to find out which is the emphatical Word in a Sentence, is this: Consider what is the chief Design of the Speaker or Writer; and that Word which shews the chief Design of the Sentence, is the emphatical Word; for it is for the Sake of such Word or Words, the whole Sentence seems to be made.

There might be some particular Rules given to find out the emphatical Word; such as these:

1. When a Question is asked, the Emphasis often lies on the questioning Word; as, *who, what, whither, when*: Thus, *Who is there? What is the Matter? Whither did you go? When did you come?*

Yet this is not always so; as, *Who is the strongest or wisest Man?* In which Sentence *strongest and wisest* are the emphatical Words.

2. When two Words are set in Opposition one to the other, and one of them is pronounced with an Emphasis, then the other should have an Emphasis also; as, *if they run, we will run; for our Feet are as good as theirs*. In which Sentence, *they and we, our and theirs*, are the emphatical Words.

To make it appear of how great Importance it is to place the Emphasis rightly, we may observe, that the very Sense and Meaning of a Sentence is oftentimes very different, according as the Emphasis is laid upon different Words; and that the particular Design of the Speaker is distinguished thereby; as in this short Question; namely,

1 2 3 4 5
Will you ride to Town To-day?

In these six Words there may possibly be four or five different Senses, from the different placing of the Emphasis, viz.—1. If the Emphasis be laid upon the Word *will*, the Answer may be, *But, I say, you shall not.*—2. If upon the Word *you*, the negative Answer may be, *No, but my Brother will.*—3. If on the Word *ride*, the Answer may be, *No, but I shall walk.*—4. If upon *Town*, *No, I cannot, for I must go into the Country.*—5. If upon *To-day*, *No, but I intend to go To-morrow.*

Hence we see how useful the proper placing of the Emphasis is to right Reading. Farther, concerning the Emphasis, observe the four following Directions.

1. Carefully avoid *Monotony*, i. e. an Uniformity of Voice, or reading without any Emphasis at all; like an ignorant Boy who understands not what he reads, expressing every Word with the same canting Tone, and laying a proper Force or Sound no where; for such a one pronounces the most moving and pathetic Oration, as if he were spelling over a mere Catalogue of Words.

2. Do not multiply the Emphasis nor change the Tone of your Voice too often, so as to immitate singing or canting; for this is another Extreme, and as faulty as the former.

3. Take Heed of laying an Emphasis or Stress upon Words, where there ought to be none. Some Readers are apt to place a strong Sound upon Words, not so much according to their expressive Sense, as according to the Length of the Sentence, and the Ability of their Breath to hold it out in pronouncing it.

4. Have a Care of omitting the Emphasis, where it ought to be placed; for this makes the Sentence lose all its Force, and often conceals its Meaning from the Hearers.

CHAP. III.

DIRECTIONS for Reading VERSE.

VERSE is tied up to a certain Measure; and the Lines are generally of an equal Length, at least made up of an equal Number of Syllables each. It is also called either Rhyme or Blank Verse.

An *English* Verse in general consists of only one Line, which is made up of five Feet, each Foot containing a long and a short Syllable alternately throughout the Verse; as,

An hōnēst Mān's the nōblēst Wōrk ōf God.

This Sort of Feet is in *Latin* called *Iambics*, and in *English* we seldom Use any other Kind.

If the Accent falls on the 1st, 3d, 5th, &c. Syllables, the Verse is called *Trochaical*; as,

In thē Dāys ōf ōld, Stōries plāinly tōld.

When two Syllables are both long, the Foot is called a *Spondee*; and when a long Syllable is followed by two short ones, it is called a *Dactyle*; as,

Diōgēnēs fūrlly and prōud.

The Distinction of long and short Syllables, which in Poetry is generally called Quantity, is the same Thing as Accent in Prose.

A Distich consists of two Lines, and a Stanza of three or more. Larger Compositions, or a Number of Stanzas connected, are called Odes, Songs, Poems, &c. or by other Names, according to the Subject treated of; as, a Pastoral treats of a Shepherd's Life; an Elegy is a mournful Song or Poem, &c.

If a Line contain six Feet, the Verse is called *Hexameter*, and if only five, *Pentameter*, as many of our Compositions in Poetry are.

When

When two or more Lines end with the same, or a like Sound, the Verse is called Rhyme; as,

*Let such teach others, who themselves excel,
And censure freely, who have written well.*

When every Line is made up of a certain Number of Syllables, and the Words so placed, that the Accents may naturally fall on such particular Syllables, so as to make a peculiar Harmony to the Ear, this is called Blank Verse or Metre, from its being Measure; as in the following Lines:

*Know'st thou th' Importance of a Soul immortal?
Behold this Midnight Glory: Worlds on Worlds!
Amazing Pomp! redouble this Anaze;
Ten Thousand add, and twice Ten Thousand more:
Then weigh the Whole, one Soul outweighs them all:
And calls th' astonishing Magnificence
Of unintelligent Creation poor.*

YOUNG.

In this Kind of Verse, the Metre is as strictly observed, as if it had been Rhyme also; and the Words are mostly so disposed, that the Accents may fall on every 2d, 4th, 6th, 8th, and 10th Syllables, as they generally do in Rhyme; yet, no general Rule can be laid down for accenting either this Kind of Verse or Rhyme, as the the Spondee and Dactyle will sometimes occur.

The great and general Rule, therefore, of reading *English* Verse, is, to pronounce every Word and every Sentence, just as if it were Prose, observing the Stops with great Exactness, placing the Accent on a particular Syllable in a Word, and just Emphasis on a Word or Words in a Sentence; but with these two small Allowances or Alterations following, *viz.*

1. At the End of every Line, where there is no Stop, make a Stop about half so long as a Comma, just to give Notice that the Line is ended.

2. If any Word in the Line happen to have two

O

Sounds,

Sounds, chuse to give that Sound to it, which most favours the Metre or Rhyme.

To favour the Metre is, to read two Syllables distinct, or to contract them into one, according as the Measure requires; as the Word *glittering* must make three Syllables in this Line:

All glittering in Arms he stood.

But in the following it makes but two; as,

All glitt'ring in his Arms he stood.

To favour the Rhyme is, to pronounce the last Word of the Line, so as to make it chime with the Line foregoing, where the Word admits of two Pronunciations; as,

*If I were once from Bondage free,
I'd never sell my Liberty.*

Here you are to pronounce the Word *Liberty* as if it were written with *ee*, *Libertee*, that it may rhyme with the Word *free*.

But if the Verse runs thus,

*My Soul ascends above the Sky,
And triumphs in her Liberty.*

Here the Word *Liberty* is to be sounded as ending in *i*, that *Sky* may have a just Rhyme to it.

But whether you pronounce *Liberty* as if it were written with *ee* or *i*, you must still pronounce the last Syllable but feebly, and not so strong as to misplace the Accent, and fix it on the last Syllable.

Now, having made these two small Allowances, if the Verse do not sound well and harmonious to the Ear, when it is read like Prose, you are to charge the Fault on the Poet, and not on the Reader: — For it is certain that those Verses are not well composed, which cannot be read gracefully, according to the common Rules of Pronunciation.

CHAP.

CHAP. IV.

DIRECTIONS *for* INDITING LETTERS *of* BUSINESS; *for* ADDRESSING PERSONS *of* QUALITY, *in* Discourse or Writing, &c.

A Tradesman's Letter should be plain, concise, and to the Purpose; free from stiff or studied Expressions, always pertinent, and written in such Words or Terms, as carry a distinct Meaning with them; so that the Person, to whom they are sent, cannot have the least Hesitation or Doubt about the Meaning of any Word, Part, or Order contained therein.

All Orders, Commissions, and material Circumstances in Trade, must be plainly and particularly mentioned; and nothing should be presumed, understood, or implied in obscure or ambiguous Terms.

You should likewise be as punctual, and as distinct as possible, in answering every particular Article in Letters written to you.

The Stile for Letters of this Kind, as well as for those of all ordinary Occurrences, should be neat, significant, and as concise as the Nature of the Subject will admit of, like that of Conversation; *i. e.* write to your Correspondent, as you would talk to him, and without any formal, uncommon Phrase. Be frank and affable, without Impertinence; obliging and complaisant, without Bombast or Flattery; always remembering, that nothing is more rude and unmannerly, than to praise People to themselves.

Never affect high or hard Terms, but such as you think will be most intelligible, to those you write to; and chuse apt and expressive Qualities.

Above all Things, never attempt to write Letters, &c. of Wit, Humour, or Raillery, (whatever your Talent be) until you become Master of such good Sense and good Breeding, as a long Series of Reading and

and Experience can only make you ; lest (before you get a just and distinct Discernment of what is pure, moral, or polite ; and what gross, immoral, or impure) you bestow your Wit and Satire upon improper Subjects ; so that, while you fancy yourself amazingly witty, you render yourself surprizingly ridiculous to better Judges. The Merit of Wit, Humour, &c. is only due to the just and good Application of it.*

Of Superscriptions. of Letters, addressing Persons of Quality, &c.

Superscription.

Address.

To the Royal Family.

TO the King's most
excellent Majesty.

SIRE, or may it please
your Majesty.

To his Royal Highness
the Prince of *Wales*.

May it please your Royal
Highness.

The same to any other of them, varying only the Title and Sex.

To the Nobility.

To his Grace A.
Duke of B.

} My Lord Duke
} Your Grace.

To the Most Noble A.
Marquis of B.

} My Lord Marquis.
} Your Lordship.

To the Rt. Hon. A.
Earl of B.

}
}

To the Rt. Hon. A.
Lord Viscount B.

} My Lord.
} Your Lordship.

To the Rt. Hon. A.
Lord B.

}
}

The

* As Youth have generally Occasion to write Letters before they have arrived at such a Competency of Reading or Knowledge (which some never do arrive at) as is sufficient to shew them what is pertinent and proper, and what is not so ; it is presumed this additional Chapter (being designed to remedy such Mistakes and Improprieties as young Writers are most liable to) will be very useful.

The Ladies are addressed according to the Rank of their Husbands.

All the Sons of Dukes and Marquisses have the Title of Lord and Right Hon. Also the eldest Sons of Earls.—This is called the *Courtesy of England*.

All the younger Sons of Earls, the Sons of Viscounts, and of Barons, are stiled Esquires, and Honourable; as, To the Hon. A. B. Esq; Sir.

All the Daughters of Dukes, Marquisses and Earls are Ladies. All the Daughters of Viscounts and Barons are Honourable; as, To the Hon. Mrs. A. B. Madam.

The Title of Rt. Hon. is given to all Privy Counsellors, and to the Lord Mayors of London, York, and Dublin; also to the Lord Provost of Edinburgh.

All Persons bearing the King's Commission, are stiled Honourable, and all Servants to the King on the Civil and Military Lists, also to any of the Royal Family, are stiled Esquires.

To the Parliament.

To the Rt. Hon. the Lords	} My Lords.
Spiritual and Temporal	
in Parliament assembled.	} May it please your Lordships.
To the Hon. the Knights,	
Citizens, and Burgeesses,	} Gentlemen.
in Parliament assembled	
To the Rt. Hon. A. B.	} May it please your Honours.
Esq; Speaker of the Hon.	
H. of Commons.*	
	} Sir.

To the Clergy.

To the Most Rev. Father	} My Lord.
in God, A. Lord Arch-	
bishop of B.	} Your Grace.

* He is generally one of his Majesty's most Honourable Privy Council.

To the Rt. Rev. Father in God } My Lord:
 the Lord Bishop of A. } Your Lordship.
 To the Rev. A. B. D. D. Dean } Rev. Doctor.
 of C. or Archdeacon or Chan- } Mr. Dean.
 cellor of D. or Prebendary, } Rev. Sir.
 &c.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior Denominations, are styled Reverend.

The Officers of the King's Household, are addressed according to their Quality or Office; giving the Preference to those who are Most Honourable.

In superscribing to Persons relating to their Offices, their Stile of Employment must be mentioned.

The Commissioners of the Civil List are addressed according to their Rank, and are styled Right Honourable; as,

To the Right Hon. the Lords Commissioners of the Treasury, of Trade and Plantations, of the Admiralty, &c. — Your Lordships.

The Commissioners of the Customs, Excise, Salt Duty, Stamp Duty, Navy, &c. are styled Honourable; some of them being commonly Privy Counsellors, it is usual to stile them collectively, Right Honourable; as, — Sirs, your Honours.

In the Army all Noblemen are styled according to their Rank, with the Addition of their Employment.

All Colonels are styled Honourable; as the Hon. Colonel A. B.

All inferior Officers have the Name of their Employment set first; as Major A. B. Capt. A. B. &c.

In the Navy all Noblemen are styled according to their Quality and Office; and all Admirals, without being Peers, are styled Honourable.

The other Officers as in the Army.

All Ambassadors have the Title of Excellency added

added to their Quality, as have all Plenipotentiaries, and Governors abroad, and the Lords Justices of Ireland.

All Judges, if Privy Counsellors, are stiled Right Hon. if not, Hon. as,

The Right Hon. A. B. Lord Chancellor.

The Right Hon. Sir A. B. Lord Chief Justice.

The Hon. A. B. Esq; Lord Chief Baron.

The Hon. A. B. Esq; one of the Justices of, &c.

All others in the Law according to their Office or Rank; every Barrister having the Title of Esq; given him.

All Gentlemen in Commission of Peace, have the Title of Esquire and Worshipful: as have all Sheriffs and Recorders.

The Aldermen and Recorder of London are stiled Right Worshipful; as are all Mayors of Corporations, except Lord Mayors.

All Governors of Hospitals, Colleges, &c, if consisting of Magistrates, or having any among them, are stiled Right Worshipful, or Worshipful, as their Titles may be.

Incorporated Bodies are called Honourable; as, the Hon. Court of Directors of the East-India Company, &c.

The Honourable the Sub-Governors, Deputy-Governors, and Directors of the Bank of England, the South-Sea Company, &c.

Or else Worshipful; as,

The Masters and Wardens of the Worshipful Company of Mercers.

It is usual to call a Baronet and Knight Honourable, and their Wives Ladies.

The Method of addressing Men of Trade and Business, Friends, Relations, and Acquaintance, is so well known, that it is needless to insert it here.

CHAP.

CHAP. V.

TABLE I.

WORDS *the same, or very near alike in Sound, but different in Signification and Spelling.*

A IL, to be troubled	Boy, a Lad
Ale, to drink	Buoy, to bear up
Air, to breathe in	Bread, to eat
Heir, to an Estate	Bred, bought up
Are, we or you are	By, near
Ant, a Pismire	Buy, with Money
Aunt, an Uncle's Wife	Bye, accessory
An, the Article	Brews, he breweth
Ann, a Woman's Name	Bruise, to squeeze
Bail, a Surety	Brows, over the Eyes
Bale, of Cloth	Browse, to feed on Leaves
Ball, a round Thing	But, except
Bawl, to cry out	Butt, to shoot at
Beer, Drink	Cain, the Murderer
Bear, to carry	Cane, to walk with
Bier, carriage for the dead	Call, to cry out
Baize, Cloth	Cawl, for a Perigwig, &c.
Bays, Bay Trees	Can, to be able
Beys, Governors	Cann, to drink out of
Be, to be	Cart, to carry Things in
Bee, the Insect	Chart, a Map
Bean, Grain	Ciel, to plaster
Been, was at a Place	Seal, of a Letter, &c.
Bel, an Idol	Cell, a Hut or Cave
Bell, of Metal	Sell, to dispose of
Boar, a Beast	Chas'd, did pursue
Boor, a Country Fellow	Chaste, virtuous
Bore, to make a Hole	Cinque, five
Balt, for a Door	Sink, to settle down
Bault, sift Meal	Clark, a Surname
Bow, to bend	Clerk, of a Parish
Bough, a Branch	Clause, of a Sentence

Claws, of a Bird
Cloaths, Garments
Close, to shut up
Clubs, Webs
Could, if he would
Cud, of Cattle
Cruel, fierce
Crewel, Worsted
Dane, of Denmark
Deign, to grant
Dam, to stop Water
Damn, to condemn
Day, the Morning
Deputy, a Governor
Dear, of great Price
Deer, in a Park
Dew, on the Grass
Due, a Debt
Die, to de cease
Dye, to stain Cloth
Diet, Provision
Diet, Assembly
Do, to act
Doe, the Female Deer
Done, acted
Dun, Colour
Ear, of the Head
Ere, before
Earn, to work for
Earn, to pity
Earn, Linen, &c.
Fane, a Weathercock
Fain, desirous
Feign, to dissemble
Faint, weary
Feint, a Pretence
Fair, comely

Fare, Diet
Fir, Wood
Fur, on the Skin
Floor, of a Room
Flour, for Bread
Flower, of the Field
Fool, an Idiot
Foul, dirty
Fowl, a Bird
Gall, on the Liver
Gaul, a Frenchman
Gilt, with Gold
Guilt, Sin
Grease, Fat
Greece, a Country
Groan, to sigh
Grown, larger
Grot, a Cave
Groat, Fourpence
Hail, to salute
Hale, to drag along
Hair, of the Head
Hare, in the Field
Hart, a Beast
Heart, the Seat of Life
Heel, of the Foot
Heal, to cure a Wound
Head, of the Body
Heed, to take Care
Hear, to hearken
Here, in this Place
Hie, to make haste
High, lofty
Him, that Man
Hymn, a Song
Hire, Wages

Higher

CHAP. V.

TABLE I.

WORDS *the same, or very near alike in Sound, but different in Signification and Spelling.*

<i>ALL</i> , to be troubled	<i>Boy</i> , a Lad
<i>Ale</i> , to drink	<i>Buoy</i> , to bear up
<i>Air</i> , to breathe in	<i>Bread</i> , to eat
<i>Heir</i> , to an Estate	<i>Bred</i> , bought up
<i>Are</i> , we or you are	<i>By</i> , near
<i>Ant</i> , a Pismire	<i>Buy</i> , with Money
<i>Aunt</i> , an Uncle's Wife	<i>Bye</i> , accessory
<i>An</i> , the Article	<i>Brews</i> , he breweth
<i>Ann</i> , a Woman's Name	<i>Bruise</i> , to squeeze
<i>Bail</i> , a Surety	<i>Brows</i> , over the Eyes
<i>Bale</i> , of Cloth	<i>Browse</i> , to feed on Leaves
<i>Ball</i> , a round Thing	<i>But</i> , except
<i>Bawl</i> , to cry out	<i>Butt</i> , to shoot at
<i>Beer</i> , Drink	<i>Cain</i> , the Murderer
<i>Bear</i> , to carry	<i>Cane</i> , to walk with
<i>Bier</i> , carriage for the dead	<i>Call</i> , to cry out
<i>Baize</i> , Cloth	<i>Cawl</i> , for a Perigwig, &c.
<i>Bays</i> , Bay Trees	<i>Can</i> , to be able
<i>Beys</i> , Governors	<i>Cann</i> , to drink out of
<i>Be</i> , to be	<i>Cart</i> , to carry Things in
<i>Bee</i> , the Insect	<i>Chart</i> , a Map
<i>Bean</i> , Grain	<i>Ciel</i> , to plaster
<i>Been</i> , was at a Place	<i>Seal</i> , of a Letter, &c.
<i>Bel</i> , an Idol	<i>Cell</i> , a Hut or Cave
<i>Bell</i> , of Metal	<i>Sell</i> , to dispose of
<i>Boar</i> , a Beast	<i>Chas'd</i> , did pursue
<i>Boor</i> , a Country Fellow	<i>Chaste</i> , virtuous
<i>Bore</i> , to make a Hole	<i>Cinque</i> , five
<i>Bolt</i> , for a Door	<i>Sink</i> , to settle down
<i>Bault</i> , sift Meal	<i>Clark</i> , a Sirname
<i>Bow</i> , to bend	<i>Clerk</i> , of a Parish
<i>Bough</i> , a Branch	<i>Clause</i> , of a Sentence

Claws, of a Bird
 Cloaths, Garments
 Close, to shut up
 Cloths, Webs
 Could, if he would
 Cud, of Cattle
 Cruel, fierce
 Crewel, Worsted
 Dane, of Denmark
 Deign, to grant
 Dam, to stop Water
 Damn, to condemn
 Day, the Morning
 Day, a Governor
 Dear, of great Price
 Deer, in a Park
 Dew, on the Grass
 Due, a Debt
 Die, to de cease
 Dye, to stain Cloth
 Diet, Provision
 Diet, Assembly
 Do, to act
 Doe, the Female Deer
 Done, acted
 Dun, Colour
 Ear, of the Head
 Ere, before
 Earn, to work for
 Earn, to pity
 Earn, Linen, &c.
 Fane, a Weathercock
 Fain, desirous
 Feign, to dissemble
 Faint, weary
 Feint, a Pretence
 Fair, comely

Fare, Diet
 Fir, Wood
 Fur, on the Skin
 Floor, of a Room
 Flour, for Bread
 Flower, of the Field
 Fool, an Idiot
 Foul, dirty
 Fowl, a Bird
 Gall, on the Liver
 Gaul, a Frenchman
 Gilt, with Gold
 Guilt, Sin
 Grease, Fat
 Greece, a Country
 Groan, to sigh
 Grown, larger
 Grot, a Cave
 Groat, Fourpence
 Hail, to salute
 Hale, to drag along
 Hair, of the Head
 Hare, in the Field
 Hart, a Beast
 Heart, the Seat of Life
 Heel, of the Foot
 Heal, to cure a Wound
 Head, of the Body
 Heed, to take Care
 Hear, to hearken
 Here, in this Place
 Hie, to make haste
 High, lofty
 Him, that Man
 Hymn, a Song
 Hire, Wages

Higher

<i>Higher</i> , more high	<i>Main</i> , chief Thing
<i>His</i> , of him	<i>Mane</i> , of a Horse
<i>Hiss</i> , to deride	<i>Male</i> , he
<i>Hour</i> , of the Day	<i>Mail</i> , Trunk Bag
<i>Our</i> , belonging to us	<i>Mayor</i> , Magistrate
<i>Hole</i> , Hollowness	<i>Mare</i> , to ride on
<i>Whole</i> , perfect	<i>Mead</i> , Liquor
<i>Horse</i> , a Beast	<i>Mede</i> , one of <i>Media</i>
<i>Hoarse</i> , with Cold	<i>Mean</i> , worthless
<i>Hue</i> , Colour	<i>Mien</i> , Behaviour
<i>Hew</i> , to cut down	<i>Meat</i> , to eat
<i>Hugh</i> , a Man's Name	<i>Meet</i> , together
<i>I</i> , myself	<i>Mete</i> , to measure
<i>Eye</i> , to see with	<i>Mews</i> , for Hawks
<i>I'll</i> , I will	<i>Muse</i> , to meditate
<i>Ile</i> , in a Church	<i>Might</i> , Strength
<i>Isle</i> , an Island	<i>Mite</i> , in Cheese
<i>In</i> , within	<i>Moat</i> , a Ditch
<i>Inn</i> , for Travellers	<i>Mote</i> , in the Eye
<i>Kill</i> , to murder	<i>Moan</i> , to lament
<i>Kiln</i> , for Bricks	<i>Mown</i> , cut down
<i>Key</i> , for a Lock	<i>Naim</i> , a Place
<i>Quay</i> , for Ships	<i>Name</i> , Title
<i>Left</i> , left that	<i>Oar</i> , of a Boat
<i>Least</i> , smallest	<i>Ore</i> , of Metal
<i>Limb</i> , a Member	<i>Of</i> , belonging to
<i>Limn</i> , to paint	<i>Off</i> , at a Distance
<i>Loathe</i> , to abhor	<i>Oh!</i> alas!
<i>Loath</i> , unwilling	<i>Owe</i> , to be indebted to
<i>Lo!</i> behold	<i>One</i> , in Number
<i>Low</i> , humble	<i>Won</i> , did win
<i>Lower</i> , to let down	<i>Our</i> , of us
<i>Lowr</i> , to frown	<i>Hour</i> , sixty Minutes
<i>Lane</i> , a narrow Passage	<i>Pale</i> , Colour
<i>Lain</i> , did lie	<i>Pail</i> , a Vessel
<i>Made</i> , finished	<i>Pain</i> , or Grief
<i>Maid</i> , a Virgin	<i>Pane</i> , of Glas

Pair, a Couple
Pare, to cut off
Pause, a Stop
Paws, of a Beast
Peal, upon Bells
Peel, take the outside off
Peace, Love
Piece, of Gold, &c.
Pear, a Fruit
Peer, a Lord
Pier, for Ships
Pike, a Fish
Pique, a Quarrel
Place, of Abode
Plaice, a Fish
Plain, clear
Plane, Tool, Tree, &c.
Plait, as the Hair
Plate, of Metal
Pleas, Pretences
Please, to content
Plum, a Fruit
Plumb, a Leaden Weight
Pole, a Stick
Poll, to cut Hair
Poor, needy
Pour, as Water
Power, Strength
Praise, Commendation
Prays, he prayeth
Pray, to beseech
Prey, a Booty
Queen, a King's Wife
Quean, a dirty Slut
Rain, Water
Reign, of a King
Rein, of a Bridle

Raise, to set up
Raze, to pull down
Rays, Sun-beams
Read, I read
Reed, a Shrub
Rear, to erect
Rere, half-boiled
Rhyme, Verse
Rime, a freezing Mist
Right, just, true
Rite, Ceremony
Wright, a Workman
Write, with a Pen
Road, the Highway
Rode, did ride
Roe, a Kind of Deer
Row, of Trees, &c.
Rome, a City
Room, of a House
Root of Plants
Rout, to defeat
Sail, of a Ship
Sale, of Goods
Scene, of a Stage
Seen, beheld
Seas, great Waters
Seen, he sees
Seize, to lay hold of
Cease, to forbear
Seem, to appear
Seam, that is sewed
Seer, a Prophet
Sear, to burn
Sent, away
Scent, a Smell
Cent. an Hundred
Shew, to make appear

<i>Shoe</i> , for the Foot	<i>Sweet</i> , delicious
<i>Shore</i> , cut, &c.	<i>Tacks</i> , small Nails
<i>Shore</i> , the Water-coast	<i>Tax</i> , a Subsidy
<i>Sign</i> , a Token	<i>Tail</i> , the End
<i>Sine</i> , in Geometry	<i>Tale</i> , a Story
<i>Sight</i> , seeing	<i>Taint</i> , to corrupt
<i>Cite</i> , to summon	<i>Tent</i> , for Soldiers
<i>Sleight</i> , Dexterity	<i>Team</i> , for Horses
<i>Slight</i> to despise	<i>Teem</i> , to pour out
<i>Sloe</i> , sour Fruit	<i>The</i> , an Article
<i>Slow</i> , tardy	<i>Thee</i> , a personal Name
<i>Sole</i> , of a Shoe	<i>There</i> , at that Place
<i>Soal</i> , a Fish	<i>Their</i> , of them
<i>Some</i> , a Part	<i>Throne</i> , a Seat of State
<i>Sum</i> , the Whole	<i>Thrown</i> , cast
<i>Son</i> , a Man Child	<i>Time</i> , when
<i>Sun</i> , in the Firmament	<i>Thyme</i> , a sweet Herb
<i>Soon</i> , quickly	<i>To</i> , unto
<i>Swoon</i> , to faint	<i>Toe</i> , of the Foot
<i>Sore</i> , an Ulcer	<i>Two</i> , a Couple
<i>Soar</i> to mount up	<i>Too</i> , likewise
<i>So</i> , thus	<i>Tour</i> , a Journey
<i>Sow</i> , with Seed	<i>Tower</i> , for Defence
<i>Stair</i> , some Steps	<i>Vale</i> , a Valley
<i>Stare</i> , to look earnestly	<i>Veil</i> , a Covering
<i>Steal</i> , to rob	<i>Vain</i> , useless
<i>Steel</i> , Metal	<i>Vein</i> , of the Body
<i>Stead</i> , a Place	<i>Ure</i> , Custom, &c.
<i>Steed</i> , a Horse	<i>Your</i> , of you
<i>Stile</i> , a Passage	<i>Wain</i> , a Cart or Waggon
<i>Style</i> , in Writing	<i>Wane</i> , to decrease
<i>Stood</i> , did stand	<i>Ware</i> , Merchandise
<i>Stud</i> , an Embossment	<i>Wear</i> , to put on Cloaths
<i>Sue</i> , at Law	<i>Were</i> , as we were
<i>Sew</i> , with a Needle	<i>Waist</i> , the Middle
<i>Sow</i> , a Swine	<i>Waste</i> , to spend
<i>Sweat</i> , of the Brow	<i>Weigh</i> , to poise

Wey, forty Bushels
Wheal, a Pimple
Wheel, of a Cart, &c.
Weak, feeble
Week, seven days

Yew, a tree
Ewe, a Sheep
Yoke, of Oxen
Yolk, of an Egg

WORDS of Two Syllables.

A*BEL*, a Man's Name
Able, powerful
Account, Esteem
Accompt, Reckoning
Advice, Counsel
Advise, to counsel
Alloy, Mixture of Metal
Allay, to ease Pain
Alley, a narrow Passage
Ally, a Friend, &c.
Allow'd, granted
Aloud, great Noise
Altar, a Sacrifice
Alter, to change
Ascent, going up
Assent, Agreement
Auger, Carpenter's Tool
Augur, a Southsayer
Bacon, Hog's Flesh
Baken, in an Oven
Beacon, Notice of Danger
Beckon, with the Hand
Berry, Fruit
Bury, to inter the Dead
Breaches, broken Places
Breeches, to wear
Borough, a Corporation
Barrow, for Rabbits
Cannon, a Gun

Canon, a Law
Capital, Chief
Capitol, a Tower
Captor, a Prize Taken
Capture, a Prize taker
Cellar, for Liquor
Seller, one that sells
Censer, for Incense
Censor, a Reformer
Censure, to judge
Cieling, of a Room
Sealing, setting a Seal
Cittern, an Instrument
Citron, Fruit
Centry, a Guard
Century, 100 Years
Choler, Anger
Collar, for the Neck
Cocket, a Schedule
Coquet, a fickle Woman
Concert, of Music
Consort, Wife of a King
Cousin, a Relation
Cozen, to cheat
Council, Assembly
Counsel, Advice
Courant, a News-paper
Currant, a Fruit
Current, a Stream

P

Courier,

<i>Courier</i> , a Messenger	<i>Idol</i> , an Image
<i>Currier</i> , a Leather-dresser	<i>Incite</i> , to stir up
<i>Cymbal</i> , an Instrument	<i>Insight</i> , Knowledge
<i>Symbol</i> , a Sign	<i>Indict</i> , to persecute
<i>Cruel</i> , inhuman	<i>Indite</i> , to compose
<i>Crewel</i> , Worsted	<i>Latin</i> , Language
<i>Cypress</i> , a Tree	<i>Latten</i> , Tin
<i>Cyprus</i> , an Island	<i>Lessen</i> , to make less
<i>Colour</i> , white or black	<i>Lesson</i> , in Reading
<i>Culler</i> , a Sorter of Goods	<i>Lettice</i> , a Woman's Name
<i>Defer</i> , to put off	<i>Lettuce</i> , an Herb
<i>Differ</i> , to disagree	<i>Liar</i> , a Teller of Lies
<i>Descent</i> , going down	<i>Lyre</i> , a musical Instrument
<i>Dissent</i> , to disagree	<i>Lower</i> , let down
<i>Desert</i> , Merit	<i>Lour</i> , to frown
<i>Desart</i> , a Wilderness	<i>Manner</i> , Custom
<i>Dire</i> , dreadful	<i>Manor</i> , a Lordship
<i>Dyer</i> , a Stainer of Cloth	<i>Manure</i> , Dung
<i>Diet</i> , Provisions	<i>Marshal</i> , of an Army
<i>Dyet</i> , Assembly	<i>Martial</i> , Warlike
<i>Enow</i> , in Number	<i>Martin</i> , a Man's Name
<i>Enough</i> , in Quality	<i>Marten</i> , a Bird
<i>Exant</i> , in Being	<i>Medal</i> , a Coin
<i>Extent</i> , Distance	<i>Meddle</i> , to busy one's Self
<i>Fellon</i> , a Disease	<i>Metal</i> , Gold, &c.
<i>Felon</i> , a Criminal	<i>Mettle</i> , Briskness, &c.
<i>Fillip</i> , with the Finger	<i>Message</i> , an Errand
<i>Philip</i> , a Man's Name	<i>Messuage</i> , an House, &c.
<i>Francis</i> , a Man	<i>Mortar</i> , to pound in
<i>Frances</i> , a Woman	<i>Morter</i> , made of Lime
<i>Gesture</i> , Carriage	<i>Ordnance</i> , Cannon
<i>Jester</i> , a merry Fellow	<i>Ordinance</i> , Command
<i>Grandet</i> , greater	<i>Parson</i> , of a Parish
<i>Grandeur</i> , Greatness	<i>Person</i> , Somebody
<i>Heaven</i> , God's Throne	<i>Pallas</i> , a Goddess
<i>Haven</i> , Harbour	<i>Palace</i> , of a King
<i>Idle</i> , lazy	<i>Paster</i> , a Teacher
	<i>Pasture</i>

<i>Pasture</i> , Ground	<i>Relic</i> , the Remainder
<i>Pattern</i> , to copy after	<i>Relict</i> , a Widow
<i>Patron</i> , a Protector	<i>Recent</i> , new, fresh
<i>Poplar</i> , a Tree	<i>Resent</i> , to be angry
<i>Popular</i> , loved by People	<i>Saver</i> , that saveth
<i>Practice</i> , Exercise	<i>Saviour</i> , the Redeemer
<i>Præfise</i> , to exerceise	<i>Savour</i> , Smell
<i>Presence</i> , being here	<i>Starling</i> , a Bird
<i>Presents</i> , Gifts	<i>Sterling</i> , English Money
<i>Princes</i> , King's Sons	<i>Satan</i> , the Devil
<i>Princess</i> , a King's Daugh.	<i>Satin</i> , a Sort of Silk
<i>Profit</i> , Advantage	<i>Senate</i> , a Parliament, &c.
<i>Prophet</i> , a Foreteller	<i>Se'nnight</i> , a Week
<i>Rancour</i> , Hatred	<i>Value</i> , Worth
<i>Ranker</i> , more thick	<i>Valley</i> , a Dale or Vale
<i>Rasor</i> , an Instrument	<i>Vial</i> , or <i>Phial</i> of Glafs
<i>Razure</i> , taken out	<i>Viol</i> , for Music

WORDS of Three Syllables.

<i>Assistance</i> , Help	<i>Exercise</i> , Labour
<i>Assistants</i> , Helpers	<i>Exorcise</i> , to conjure
<i>Barbara</i> , a Woman	<i>Glutinous</i> , sticking
<i>Barbary</i> , a Country	<i>Gluttonous</i> , greed
<i>Barberry</i> , a Fruit	<i>Ingenious</i> , of quick Parts
<i>Cellary</i> , an Herb	<i>Ingenuous</i> , candid, sincere
<i>Salary</i> , Wages	<i>Lethargy</i> , Sleepiness
<i>Chronical</i> , Continuance	<i>Liturgy</i> , Common Prayer
<i>Chronicle</i> , a History	<i>Parasite</i> , a Flatterer
<i>Calendar</i> , of Months	<i>Parricide</i> , a Murderer
<i>Calender</i> , to smooth Cloth	<i>Populace</i> , com. People
<i>Complement</i> , Remainder	<i>Populous</i> , full of People
<i>Compliment</i> , a Ceremony	<i>Precedent</i> , Example
<i>Deference</i> , Respect	<i>President</i> , that presides
<i>Difference</i> , Disagreement	<i>Premises</i> , introductory
<i>Eminent</i> , famous	<i>Premisses</i> , Lands, &c.
<i>Imminent</i> , approaching	<i>Principle</i> , a Maxim

Principal, Chief
Prophecy, to foretel
Prophecy, a Thing foretold
Seignior, a Lord

Senior, elder
*Vacation, Time of Re-
 spite*
Vocation, a Calling

WORDS made different in Sound and Signification by the
 Addition of e final: the Use of which see in p. 7.

BAB, Barbara
Babe, a Child
Bar, Hindrance
Bare, naked
Bit, a small Piece
Bite, with the Teeth
Breath, Air
Breathe, to take Air
Can, to be able
Cane, a Staff
Chin, of the Face
Chine, a Back-bone
Cub, a Whelp
Cube, a Dye
Dam, to stop Water
Dame, a Lady
Din, a Noise
Dine, eat a Dinner
Fat, well liking
Fate, Destiny
Fan, to blow
Fane, Weathercock
Far, at a Distance
Fare, Entertainment
Fin, of a Fish
Fine, brave
Gat, did get
Gate, a Door
Hast, thou hast
Hoste, Speed

Hop, a bitter Fruit
Hope, to expect
Hug, to embrace
Huge, very large
Kin, Relation
Kine, Cows
Mad, distracted
Made, done
Man, in Stature
Mane, of a Horse
Mar, to spoil
Mare, a Beast
Mat. Matthew
Mate, a Companion
Met, come together
Mete, to measure
Nod, with the Head
Node, a Knot
Not, no
Note, to observe
On, upon
One, an Unit
Pat, fit, &c.
Pate, the Head
Plat, of Ground
Plate, of Metal
Plumb, to sound
Plume, a Feather
Quit, to leave
Quite, altogether

<i>Rag</i> , of Cloth	<i>Stare</i> , to gaze, &c.
<i>Rage</i> , Anger	<i>Thin</i> , lean, &c.
<i>Rob</i> , to steal	<i>Thine</i> , of thee
<i>Robe</i> , a long Garment	<i>Trip</i> , to go nimbly
<i>Rot</i> , to consume	<i>Tripe</i> , of an Ox
<i>Rite</i> , by Custom	<i>Tun</i> , in Weight
<i>Scar</i> , from a Wound	<i>Tune</i> , in Music
<i>Scare</i> , to affright	<i>Van</i> , the Front
<i>Scrap</i> , a Bit	<i>Vane</i> , a Weathercock
<i>Srape</i> , with a Knife	<i>Us</i> , from we
<i>Sham</i> , a Pretence	<i>Use</i> , common Practice
<i>Shame</i> , Disgrace	<i>War</i> , fighting
<i>Sir</i> , a Master	<i>Ware</i> , Merchandise
<i>Sire</i> , a Father	<i>Win</i> , to get
<i>Stag</i> , a Deer	<i>Wine</i> , to drink
<i>Stage</i> , to stand upon	<i>Wan</i> , pale
<i>Star</i> , in the Sky	<i>Wane</i> , to decrease

CHAP. VI.

OF RHETORICAL TROPES and FIGURES.

A *Trope* is the changing of a single Word in a Sentence from its proper Signification to that of another, bearing some Affinity, Agreement, or Contrariety to the former.—And, a *Figure*, implies the like Change in all the Parts of a Sentence.

1. **METAPHOR** is the Change of a Word from its proper Signification to another, or a Simile intended to illustrate the Thing we speak of without the Sign of Comparison; as, *He has a stony* (i. e. a hard) *Heart*. *Love is blind*, (i. e. without Thought.) *He is full of Mettle* (i. e. Life) *The golden* (i. e. pure, untainted) *Age*. *A Tide* (i. e. Excess, or Overflowing) *of Passion*. *God is a Shield to good Men*, (i. e. guards as a Shield him that bears it against the At-

<i>Principal</i> , Chief	<i>Senior</i> , elder
<i>Prophecy</i> , to foretel	<i>Vacation</i> , Time of Re-
<i>Prophecy</i> , a Thing foretold	spite
<i>Seignior</i> , a Lord	<i>Vocation</i> , a Calling

WORDS made different in Sound and Signification by the Addition of e final: the Use of which see in p. 7.

B AB, Barbara	<i>Hop</i> , a bitter Fruit
Babe, a Child	<i>Hope</i> , to expect
Bar, Hinderance	<i>Hug</i> , to embrace
Bare, naked	<i>Huge</i> , very large
Bit, a small Piece	<i>Kin</i> , Relation
Bite, with the Teeth	<i>Kine</i> , Cows
Breath, Air	<i>Mad</i> , distracted
Breathe, to take Air	<i>Made</i> , done
Can, to be able	<i>Man</i> , in Stature
Cane, a Staff	<i>Mane</i> , of a Horse
Chin, of the Face	<i>Mar</i> , to spoil
Chine, a Back-bone	<i>Mare</i> , a Beast
Cub, a Whelp	<i>Mat</i> . Matthew
Cube, a Dye	<i>Mate</i> , a Companion
Dam, to stop Water	<i>Met</i> , come together
Dame, a Lady	<i>Met</i> , to measure
Din, a Noise	<i>Nod</i> , with the Head
Dine, eat a Dinner	<i>Node</i> , a Knot
Fat, well liking	<i>Not</i> , no
Fate, Destiny	<i>Note</i> , to observe
Fan, to blow	<i>On</i> , upon
Fane, Weathercock	<i>One</i> , an Unit
Far, at a Distance	<i>Pat</i> , fit, &c.
Fare, Entertainment	<i>Pate</i> , the Head
Fin, of a Fish	<i>Plat</i> , of Ground
Fine, brave	<i>Plate</i> , of Metal
Gat, did get	<i>Plumb</i> , to sound
Gate, a Door	<i>Plume</i> , a Feather
Hast, thou hast	<i>Quit</i> , to leave
Hofte, Speed	<i>Quite</i> , altogether

<i>Rag</i> , of Cloth	<i>Stare</i> , to gaze, &c.
<i>Rage</i> , Anger	<i>Thin</i> , lean, &c.
<i>Rob</i> , to steal	<i>Thine</i> , of thee
<i>Robe</i> , a long Garment	<i>Trip</i> , to go nimbly
<i>Rot</i> , to consume	<i>Tripe</i> , of an Ox
<i>Rule</i> , by Custom	<i>Tun</i> , in Weight
<i>Scar</i> , from a Wound	<i>Tune</i> , in Music
<i>Scare</i> , to affright	<i>Van</i> , the Front
<i>Scrap</i> , a Bit	<i>Vane</i> , a Weathercock
<i>Scrape</i> , with a Knife	<i>Us</i> , from we
<i>Sham</i> , a Pretence	<i>Use</i> , common Practice
<i>Shame</i> , Disgrace	<i>War</i> , fighting
<i>Sir</i> , a Master	<i>Ware</i> , Merchandise
<i>Sire</i> , a Father	<i>Win</i> , to get
<i>Stag</i> , a Deer	<i>Wine</i> , to drink
<i>Stage</i> , to stand upon	<i>Wan</i> , pale
<i>Star</i> , in the Sky	<i>Wane</i> , to decrease

CHAP. VI.

Of RHETORICAL TROPES and FIGURES.

A *Trope* is the changing of a single Word in a Sentence from its proper Signification to that of another, bearing some Affinity, Agreement, or Contrariety to the former.—And, a *Figure*, implies the like Change in all the Parts of a Sentence.

1. **METAPHOR** is the Change of a Word from its proper Signification to another, or a Simile intended to illustrate the Thing we speak of without the Sign of Comparison; as, *He has a stony* (i. e. a hard) *Heart*. *Love is blind*, (i. e. without Thought.) *He is full of Mettle* (i. e. Life) *The golden* (i. e. pure, untainted) *Age*. *A Tide* (i. e. Excess, or Overflowing) *of Passion*. *God is a Shield to good Men*, (i. e. guards as a Shield him that bears it against the At-

tacks and Strokes of an Enemy, so does the good Providence of God protect good Men from the Power of their Enemies. For should we say, *God is as a Shield to good Men*, then it becomes a Simile or Comparison: So that a Metaphor is stricter or closer than a Comparison, and a Comparison looser and less Compact than a Metaphor.

2. METONYMY is the putting one Name for another, on Account of the near Relation there is between them, and sometimes the Effect for the Cause, or the contrary; as, *He understands the English Tongue*, (i. e. Language) *perfectly*. *Give Ear* (i. e. Attention). *The Land*, (i. e. People) *mourns*. *Pale Death* (i. e. Death causing Paleness).—The Inventor is put for the invented; as, *Mars* (i. e. War) *rages*. The Author for his Work; as, *Read Horace* (i. e. his Writings).—The Instrument for the Cause; as, *His Tongue* (i. e. Eloquence) *defends him*, &c.

2. SYNECDOCHE implies the Whole by a Part, or a Part by the Whole; as, *He is an honest Soul* (i. e. Man.) *A bright Genius* (i. e. Man). *The Orator with Tropes abounds* (i. e. elegant Language). *The Soldier* (i. e. Soldiers) *undergoes great Hardships*. *Several Winters he dwelt under this Roof* (i. e. several Years within this House.) *A Ship's Metal* (i. e. Guns.) *He is a good Hand* (i. e. Workman.) *This is an excellent Bottom* (i. e. Ship).

4. AN IRONY is dissembling or changing the proper Signification of a Word or a Sentence to quite the contrary, and is used by Way of Pleasantry, Raillery, insult, or Abuse; as, *A brave* (i. e. idle) *Watchman, indeed to sleep*. *Your Behaviour and Address must certainly engage every Body in your Favour* (i. e. none).—The Character of the Person ironically praised: The Air and Diction that appear in the Speaker or Describer, sufficiently discover the Dissimulation.—

Dryden

Dryden humorously ridicules the *Egyptian* Worship, in a laughing, ironical Encomium of their Leek and Onion Gods.

" *The Egyptian Rites the Jebusites embrac'd,*
 " *Where Gods were recommended by their Taste :*
 " *Such savoury Deities must needs be good,*
 " *As serve at once for Worship and for Food."*

5. CATACHRESIS is the Change of a Word from its proper Signification to an improper one, or it borrows the Name of one Thing to express another; as, *To hold* (i. e. to lay) *a Wager*. *To make* (i. e. teach) *a Dog*. *An eternal* (i. e. perfect) *Beau*. *He threatens* (i. e. promises) *a Favour*.

6. An ALLEGORY means one Thing by saying another, and partakes of the Nature of a Simile, Parable, or Fable. Or it may be determined a Series or Chain of Metaphors continued; as, *Having embarked in this Affair, we have passed the Shoals, and now fair Gales promise to lead us into an agreeable Haven*. *Venus grows cold without Ceres and Bacchus* (i. e. Love grows cold without Bread and Wine.)—An Allegory serves to convey our Meaning in Disguise, when plain and literal Expressions may not be so safe, seasonable, or so effectual upon the Person or Party we intend to instruct by it. It is often used for Magnificence and Lostiness, to raise Wonder, and gratify Curiosity—An Allegory must throughout be similar in its Circumstances to the Cause or Story it would represent or illustrate, and the same Metaphor which was chosen at first must be continued to the last.

7. The HYPERBOLE either excessively enlarges or diminishes the Reality of Things, either by Comparison or otherwise; as, *Swift as Lightning*. *Whiter than Snow*. *Extol his Fame above the Skies*. *Snails do not crawl so slow, &c* *Lighter than a Feather*.

— " *Camilla*

—————"Camilla

" *Outstript the Wind in Speed upon the Plain,*
 " *Flew o'er the Fields, nor hurt the bearded Grain;*
 " *She swept the Seas, and as she skim'd along,*
 " *Her flying Feet unbath'd in Billows hung."*

To magnify to the Height of Wonder Things great, new, and admirable, extremely pleases the Mind of Man; but Trifles dress'd up in gaudy Ornaments and an affected Sublime, give intolerable Disgust to a Person of sound Discernment and refined Taste. Therefore Temper and Judgment are requisite both in the *Excess* and *Defect* of this Trope; for to admire worthless or trifling Things, and to despise the Reverse, betrays Weakness and Stupidity, and in the latter Case, Envy and Malice.

8. A **SARCASM** is keen and biting, and has the true Spirit of Satire in it; as, *Physician, cure thyself. Cyrus, thy Thirst was Blood, now drink thy fill.*

9. AN **ANTONOMASIA** is putting an Appellative or common Name for a proper Name; as, *The Orator*, for *Cicero*; *the Apostle*, for *St. Paul*; he is a *Nero*, i. e. a cruel Person.

10. A **PARABLE** illustrates and enforces the Sense by Way of Comparison or Similitude; as, *He is brought as a Lamb to the Slaughter.*

11. A **CLIMAX** is a Gradation wherein the Word or Expression, which ends the first Member of a Period, begins the second, and so on; as, *Folly begets Pride, Pride is the Author of Confusion, and Confusion of Misery.*

12. AN **ANTIMETABOLE** signifies two Things set in Opposition to each other, either by Way of Contrast or Agreement; as, *Contentment is had by suiting our Desires to Things, and not Things to our Desires. Rich and Poor, Young and Old, are equally subject to Death. The Poor are despised, while the Rich*

Rich are careſſed. Love is a painful Pleaſure. Virtue may be overpowered, but not overthrown.

13. A PARALEPSIS is a pretended Omiſſion of ſome Things, purely to make an Advantage by reciting them, and implies a Deſign upon the Hearers; as, *I ſhall ſay nothing of his private Charities. I paſs by his extenſive Bounty in the Education of poor Children and Orphans.*

14. DIASYRMUS is a Figure whereby we ſhortly answer, or rather evade a Thing which it would be tedious to mention; as, *What matters it to reply to an Argument foreign to the Purpoſe.*

* * Though the Names, Number, and Species of figurative Expreſſion, in Diſcourſe and Writing, are almoſt infinite; yet the above-mentioned are looked upon as the principal ones, as from them moſt of the Reſt are derived, or ſo nearly connected therewith, that the Diſtinctions are ſcarcely conceivable, or even neceſſary to be taught in Schools: Though for a more critical Knowledge in the Arts of Speaking and Writing, I would recommend to Youth (in their Courſe of Reading for Edification) a critical Peruſal of that fuller Rhetoric laid down in *Dodſley's Preceptor*; out of which I ſhall juſt give the Names and mere Definitions of what he calls the moſt moving Figures of Speech, as the beſt Means for pointing to the ſaid Book for a due Peruſal of the Examples and Illuſtrations, which being there laid down in the moſt practicable and perſpicuous Manner, cannot fail of edifying and improving the Taſte of any Engliſh Scholar, who duly peruſes them, but what Youth cannot be ſuppoſed capable of at the Time of learning this Grammar.

1. EXCLAMATION is the Figure that expreſſes the Breaking out and Vehemence of any Paſſion.

2. DOUBT

2. DOUBT expresses the Debate of the Mind with itself upon a pressing Difficulty. A Man in a severe Strain and Perplexity, first takes upon one Resolution, and then lays it aside; after thinks another Method more convenient, and then changes again. He is tossed to and fro with strong Tides of Passion, and at last, after terrible Struggles, scarce fixes upon a final Determination.

3. CORRECTION is a Figure whereby a Man earnestly retracts and recalls what he had said or resolved.

4. SUPPRESSION is a Figure whereby a Person in Rage, or any other Disturbance of Mind, speaks not out all he means, but suddenly breaks off his Discourse.

5. OMISSION is, when an Author pretends that he conceals and admits what he declares.

6. ADDRESS or APOSTROPHE is, when, in a vehement Commotion, a Man turns himself on all Sides, and applies to the Living and Dead, to Angels and Men, to Rocks, Groves, and Rivers.

7. SUSPICION begins and carries on a Period or Discourse in such a Manner as pleases the Reader all along, and keeps him in Expectation of some considerable Thing in the Conclusion.

8. INTERROGATION is, when the Writer or Orator raises Questions and returns Answers; not as if he were in a Speech or continued Discourse, but in a Dialogue or Conference with the Reader, Author, or Adversary

9. PREVENTION is, when an Author starts an Objection, which he foresees may be made against any Thing he affirms, desires, or advises to, and gives an Answer to it.

10. CONCESSION freely allows something that yet might bear Dispute, or obtain something that a Man would have granted to him, and which, he thinks, cannot fairly be denied.

11. RE-

11. REPETITION is a Figure which gracefully and emphatically repeats either the same Word, or the same Sense in different Words. Care is to be taken that we run not into insipid Tautologies, nor affect a trifling Sound and Chyme of insignificant Words. All *Turns* and *Repetitions* are so, that do not contribute to the Strength and Lustre of the Discourse; or at least one of them.

12. PERIPHRAISIS or CIRCUMLOCUTION uses more and sometimes less plain Words, to avoid some Inconveniences and ill Effects which would proceed from expressing a Thing in fewer and plainer Words.

13. AMPLIFICATION is, when every chief Expression in a Period adds Strength and Advantage to what went before; and so the Sense all along heightens, till the Period be very vigorously and agreeably closed.

14. OMISSION, or COPULATIVE is, when the Conjunctions or little Particles that connect Words together are left out, respecting Haste, or Earnestness of Passion.

15. OPPOSITION is a Figure, whereby Things very different or contrary are compared, and placed near, that they may set off each other.

16. COMPARISON beautifully sets off and illustrates one Thing by resembling and comparing it to another, to which it bears a manifest Relation and Resemblance.

17. LIVELY DESCRIPTION is such a strong and beautiful Representation of a Thing, as to give the Reader a distinct View and satisfactory Notion of it.

18. VISION or IMAGE is a Representation of Things distant, or unseen, in order to raise Wonder, Terror, or Compassion, made with so much Life and Emphasis, that as the Poet has a full View
of

of the whole Scene he describes, so he makes the *Reader* see it in the same strong Light.

10. PROSOPŌPEIA, personifying, or raising Qualities or Things inanimate into Persons, has two Parts.

The first is, when good and bad Qualities, Accidents, and Things inanimate, are introduced in Discourse, and described as living and rational Beings.

The second is, when we give a Voice to inanimate Things; and make Rocks, Woods, Rivers, Buildings, &c. to express the Passions of rational Creatures.

* 20. CHANGE of TIME is, when Things done and past are described as now doing at present. This Form of Expression places the Thing to be represented in a strong and prevalent *Light* before us, and makes us *Spectators* rather than *Hearers*.

21. CHANGE of PERSONS has some Variety.— 'Tis most commonly when the Writer on a sudden breaks off his Relation, and addresses his Reader.

22. TRANSITION is of Two Sorts:

The first is, when a Speech is introduced abruptly, without express Notice given of it.

The second is, when a Writer suddenly leaves the Subject he is upon, and passes on to another, from which it seems very different at first View, but has a Relation and Connection with it, and serves to illustrate and enlarge it.

23. SENTENCE is an instructive or lively Remark made on something very observable and agreeably surprising; which contains much Sense in a few Words.

24. EPIPHONEMA is an Acclamation, containing a lively Remark, placed at the End of a Discourse or Narration

FINIS.

Printed by Binns and Brown, Leeds.



William Dodd

Thomas Cowper

Book No. 1

Thomas Cowper

My Book

Given June 2... 182

